BUBBLES

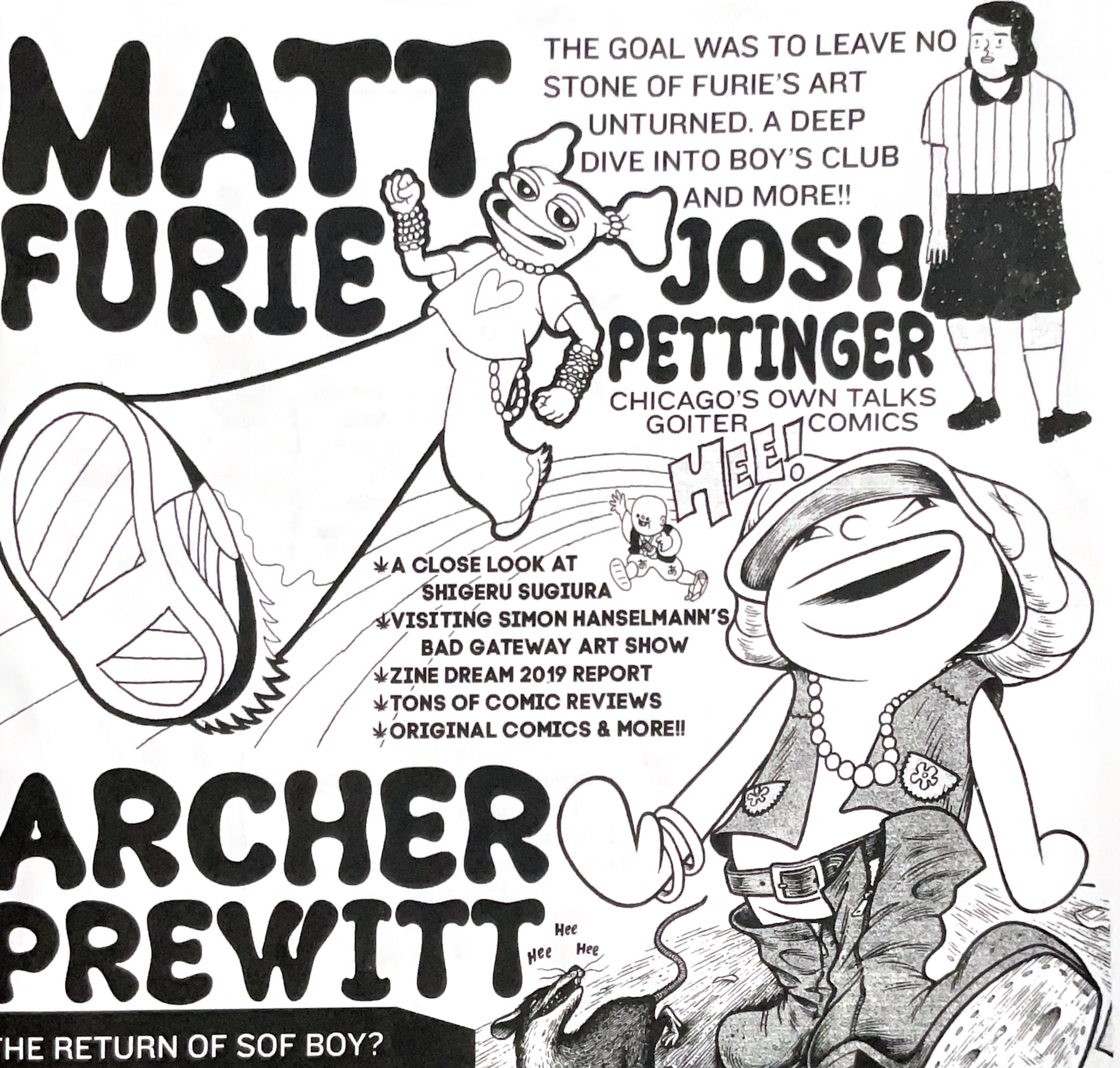
#4 **an independent fanzine about comics & manga** $6

MATT FURIE

THE GOAL WAS TO LEAVE NO STONE OF FURIE'S ART UNTURNED. A DEEP DIVE INTO BOY'S CLUB AND MORE!!

JOSH PETTINGER

CHICAGO'S OWN TALKS GOITER COMICS


HEE!
Hee
Hee
Hee
CLIP!
CLOP!

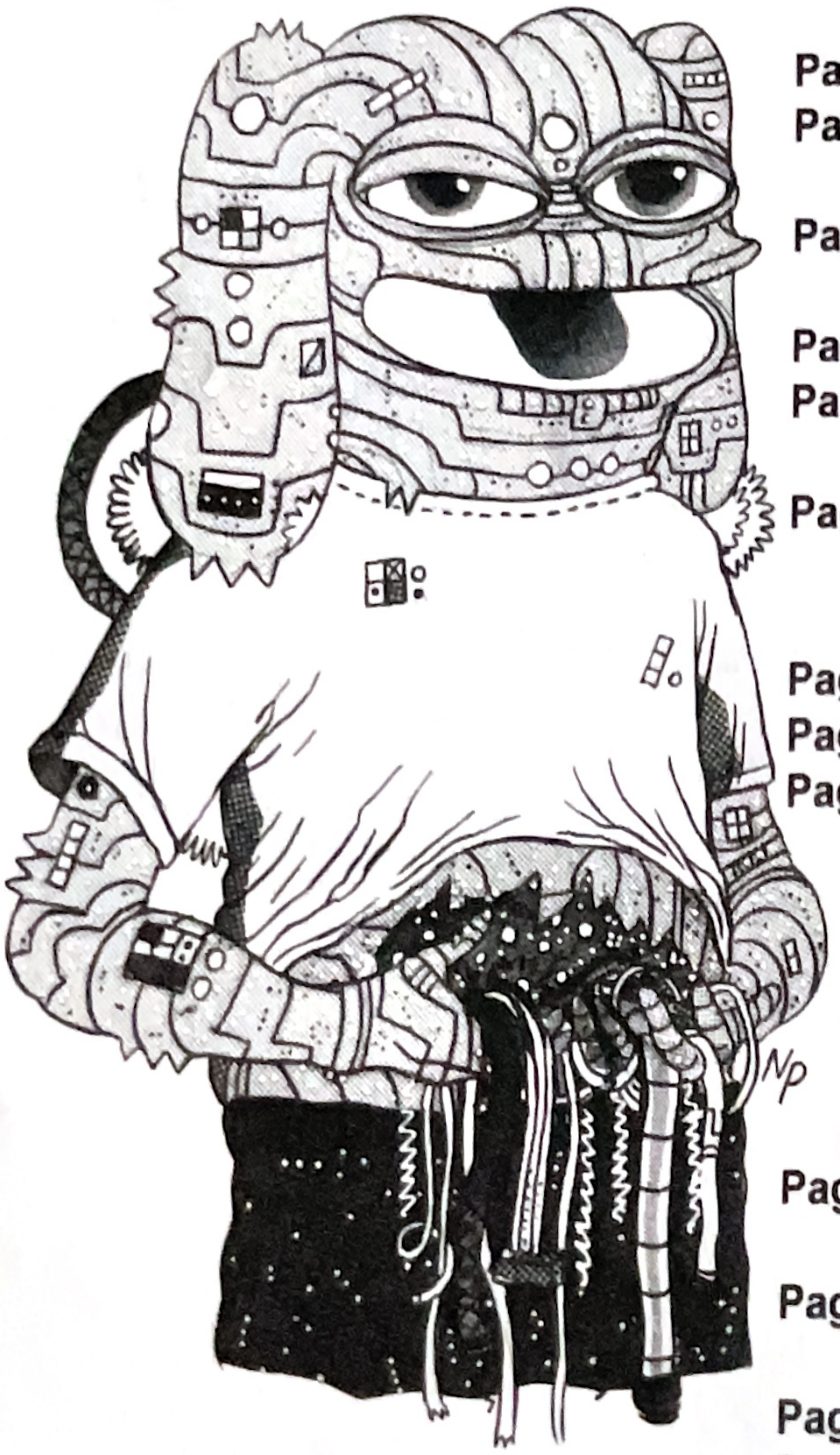
- A CLOSE LOOK AT SHIGERU SUGIURA
- VISITING SIMON HANSELMANN'S BAD GATEWAY ART SHOW
- ZINE DREAM 2019 REPORT
- TONS OF COMIC REVIEWS
- ORIGINAL COMICS & MORE!!

ARCHER PREWITT

THE RETURN OF SOF BOY? WE TALK WITH PREWITT ABOUT SOF BOY'S ORIGINS, HIS CAREER AND WHAT'S NEXT....

BUBBLES
OCT.
2019

Header by AP Fiedler



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A brief diary entry of my trip to Toronto

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A full look at Furie's career

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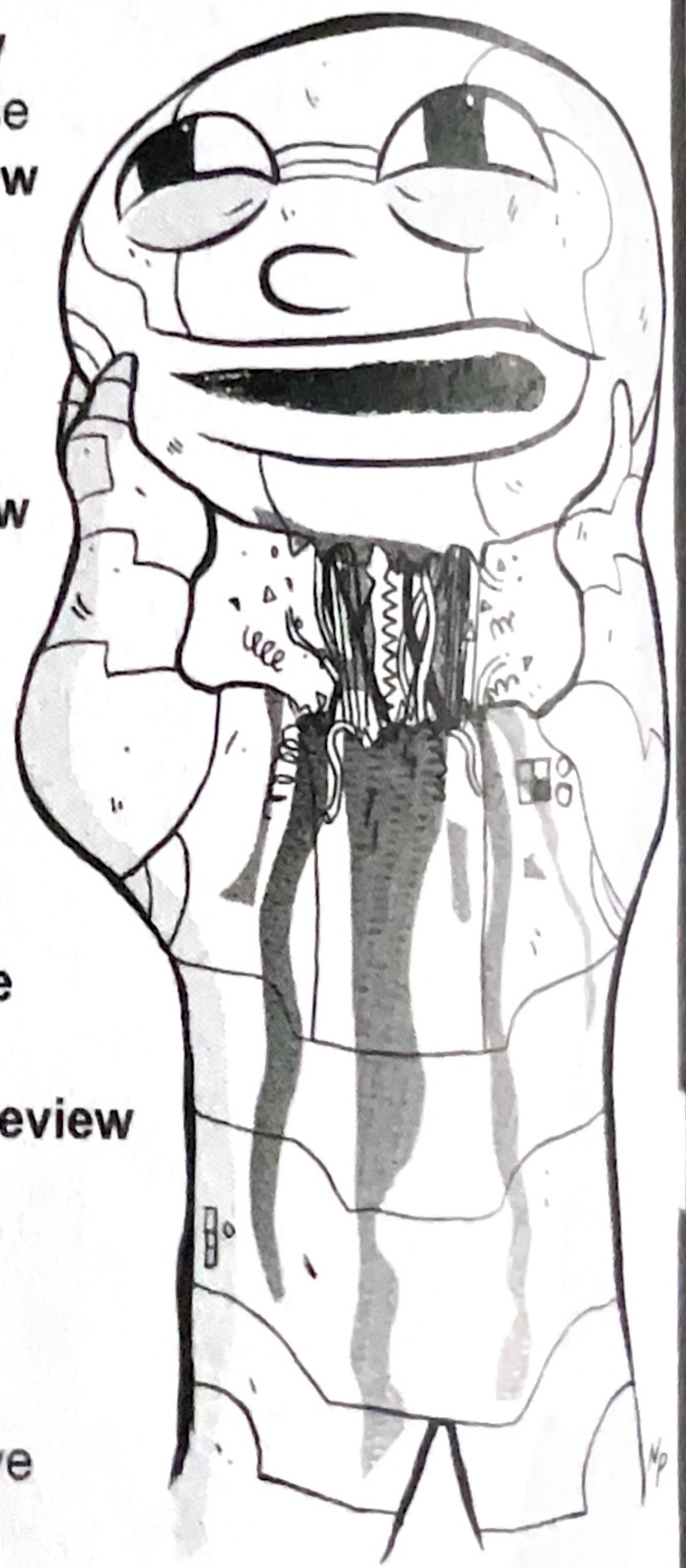

Thanks to Nick Pyle for submitting these amazing Boy's Club and Sof Boy illustrations!

MAIL ME:

BUBBLES FANZINE
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RICHMOND, VA 23223

BUBBLES
on TOUR

BUBBLESZINE@GMAIL.COM
WWW.BUBBLESZINE.BIGCARTEL.COM

2019
~~JULY 21: ZINE DREAM TORONTO~~
SEPTEMBER 7-8: HELSINKI COMICS FESTIVAL
SEPTEMBER 14: SMALL PRESS EXPO (SATURDAY ONLY)
OCTOBER 12: RICHMOND ZINE FEST
OCTOBER 13: DURHAM ZINE FEST
NOVEMBER 2: COMIC ARTS BROOKLYN
NOVEMBER 9: SHORT RUN SEATTLE

2020
FEBRUARY 1: NORFOLK'S ORIGINAL INDIE COMICS EXPO

THE GRIPE EXCHANGE

Dear Stupid...

Thanks for re-sending my order after it was lost in the mail!

- James

When "Bubbles" came up on my instagram feed a couple of months ago, I knew that I had to read it. Needless to say I was not disappointed. The articles and interviews are well written and cover material that is of great interest to me. I also like the design and feel of the zine because it reminds me of a cross between "Squa Tront" and Maximum Rock and Roll. It brought back memories of helping my friends make "hard core" zines back in the eighties to help promote local music scene.

Sincerly,
Scott Stanard

Ay! Thanks for hipping me to all the good shops and books my dude! Best!

- Nate McDonough

Hey,
A friend loaned me your bubbles zines and I really enjoyed them- particularly the article about Blast Books. I have all four and never noticed they were all from the same place lol.

Thank you,
Jon

Hey!
I just ordered the first two issues of your zine. I love it! Learning so much from it- I really appreciate the Nancy piece. Looking forward to Bubbles #3!

- Matt

Hello Bubbles!
I just finished reading issue #2, and it was so much fun. Info-rich, good looking, and it felt nice to hold. Bravo!
I got #1 & #3 comin' at me in the mail right now. Very stoked. Even with a 10 inch to read pile waiting for me, Bubbles will be devoured immediately.
Best of luck with future issues. I hope it goes to #100!

- Samuel D. Benson

Dear Bubbles,
Thanks for what you're doing! Bubbles is great. I get the impression this zine is filled with "I've always loved this" stuff and fresh hungry taste for what's new and exciting in comics. The enthusiasm really comes through and has helped me reconnect to comics after being fairly burnt out and losing sight of what I love about the medium. This is truly all killer, no filler.

- Thomas

ADDRESS ALL CORRESPONDENCE TO:
8

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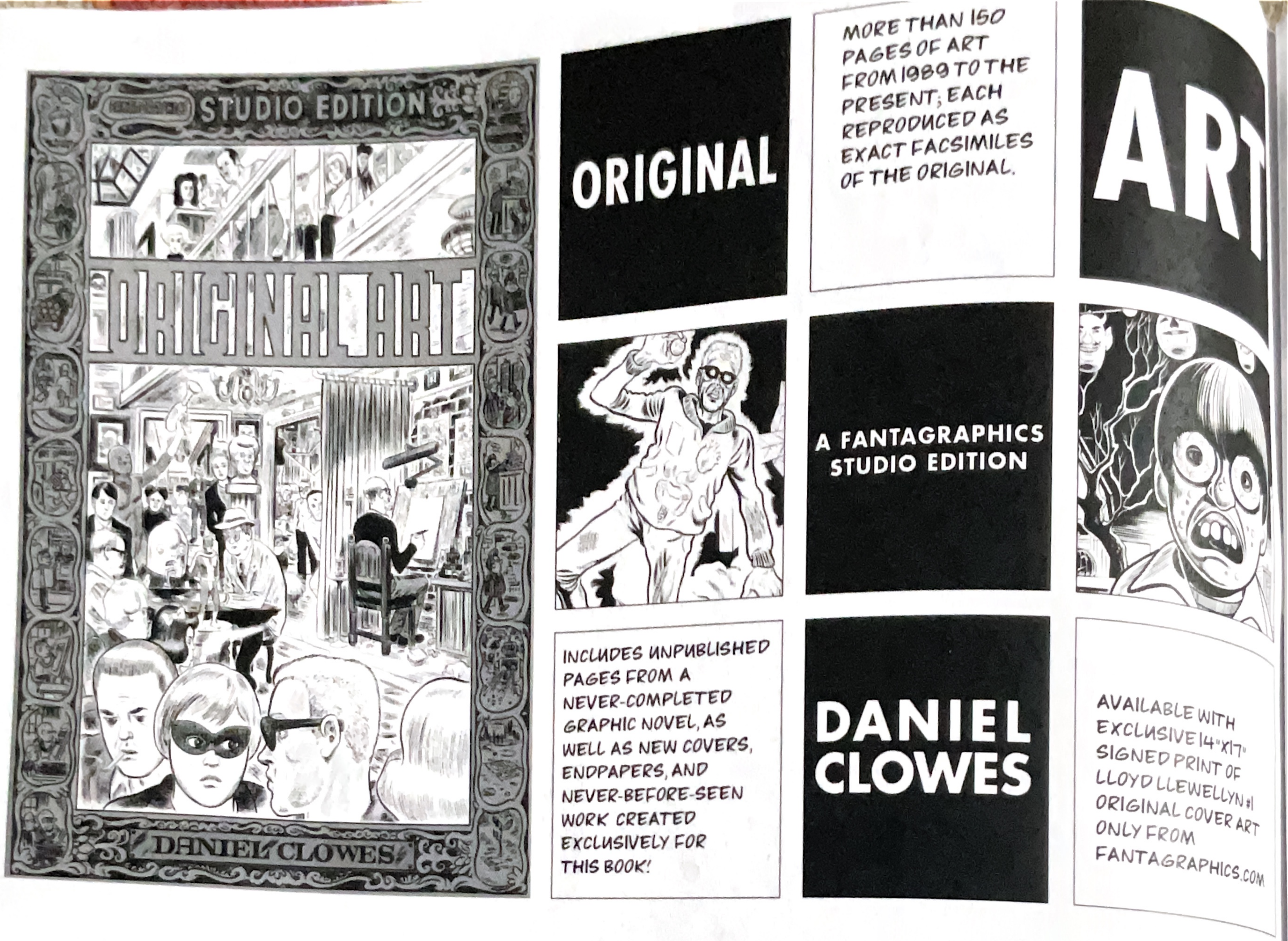
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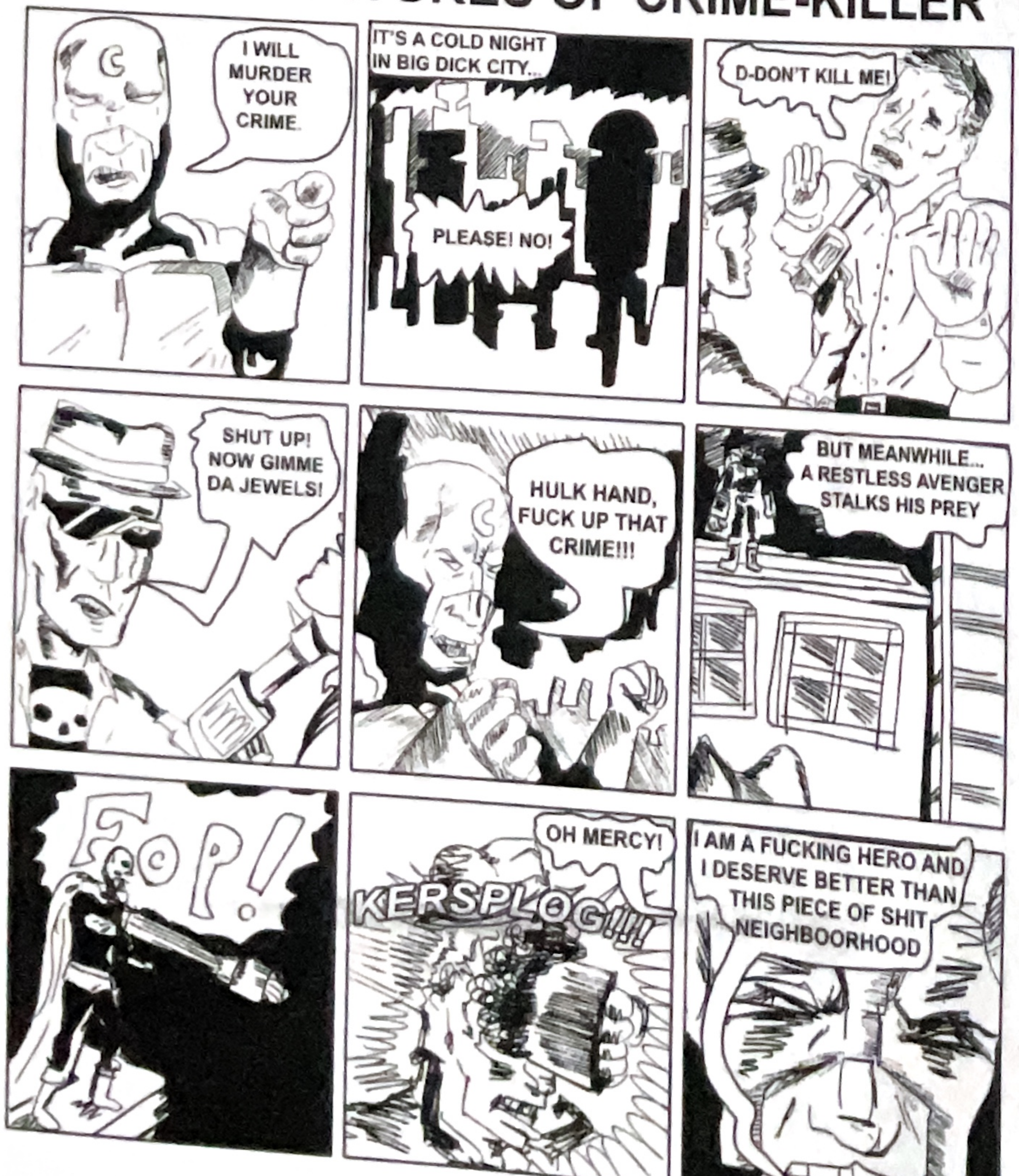
THE ADVENTURES OF CRIME-KILLER


I WILL MURDER YOUR CRIME.
IT'S A COLD NIGHT IN BIG DICK CITY...
PLEASE! NO!
D-DON'T KILL ME!
SHUT UP! NOW GIMME DA JEWELS!
HULK HAND, FUCK UP THAT CRIME!!!
BUT MEANWHILE... A RESTLESS AVENGER STALKS HIS PREY
POP!
OH MERCY!
KERSPLOG!!!
I AM A FUCKING HERO AND I DESERVE BETTER THAN THIS PIECE OF SHIT NEIGHBOORHOOD

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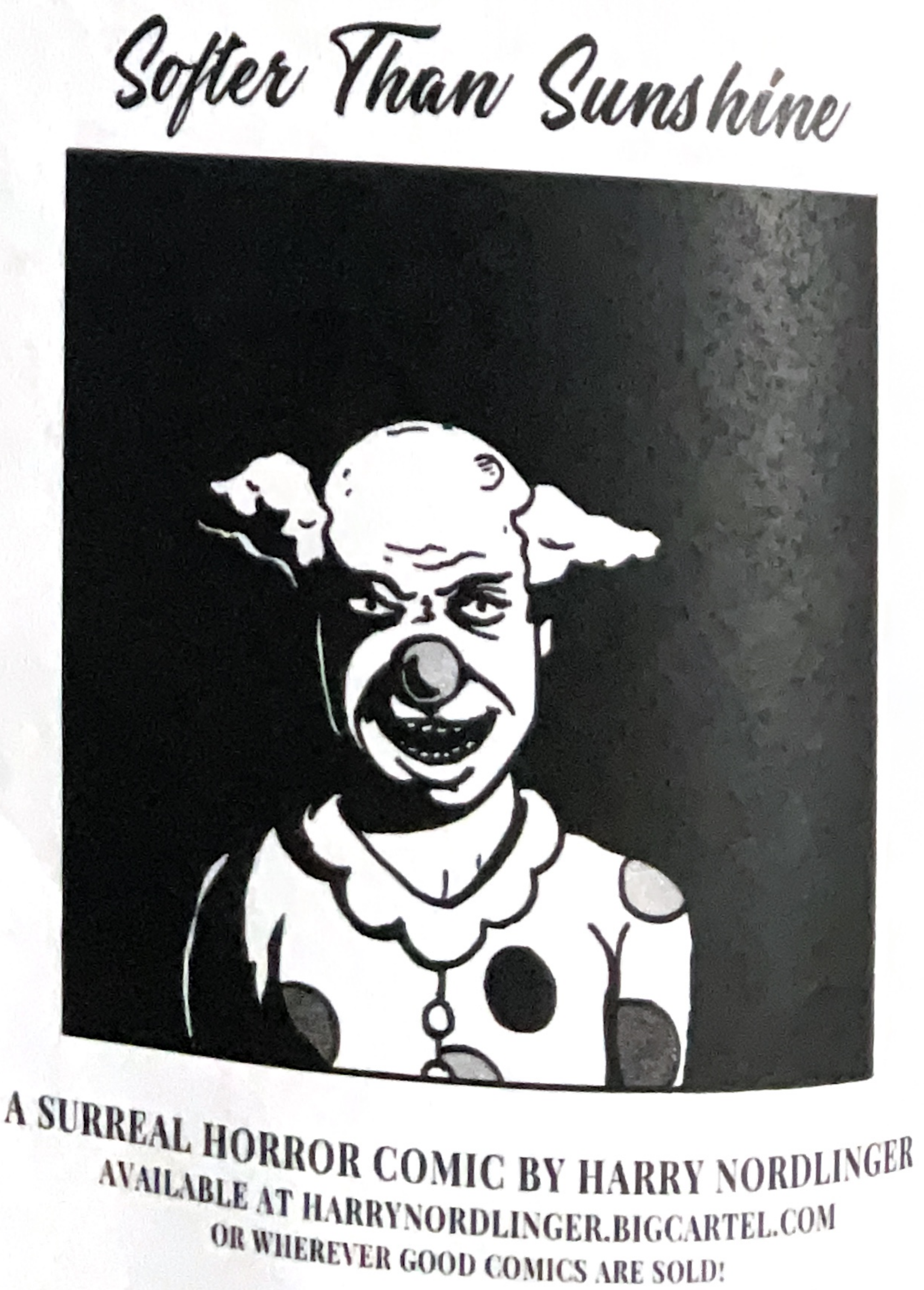
for more Crime-Killer Comix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HEY EVERYBODY,

Welcome to Bubbles #4, thanks for coming back yet again for more. So thrilled to have Archer Prewitt and Matt Furie in this zine. Two of my all time favorites, and I am in disbelief that both agreed to do interviews with me! Both were such a treat to talk to on the phone. I'm also happy to introduce many of you to Josh Pettinger, a newer comic artist I think needs more attention.

This issue marks a new chapter for Bubbles. With the addition of fan written articles and ads from readers, this issue feels like a real community is building. It's unbelievable to me. The other day I got an email letting me know that in the english version of the manga 2001 Nights the first chapter from the Japanese version was taken out! The person thought I would care. You bet I did! I grabbed my 2001 Nights book off my shelf and sure enough it was missing. I am loving that people from around the world are talking to me about comics, reading the zine, and buying more comics.

When I first started this zine I intended it to more anonymous than other magazines you might read. I've been making zines for nearly a decade and sometimes I felt like friends were buying my zines for me, not the content. I wanted this zine to stand on its own. Now after three issues I'm happy to say I think the zine does. Most of the people who read this zine now don't know me, but a lot are getting to know me, and that rules.

This issue is going to be a little more personal as I talk about my trip to Toronto, and future issues will have similar articles. So I wanted to take up some space and introduce myself. My name's Brian Baynes, I'm 27, I live in Richmond, Virginia and my favorite comic of all time is Zippy The Pinhead. I used to (still do?) do a punk zine called Cool Hiss that no one really read since punks don't read. Bubbles was my attempt at taking the punk zine format (interview, reviews, etc) and just applying them to another passion of mine, comics.

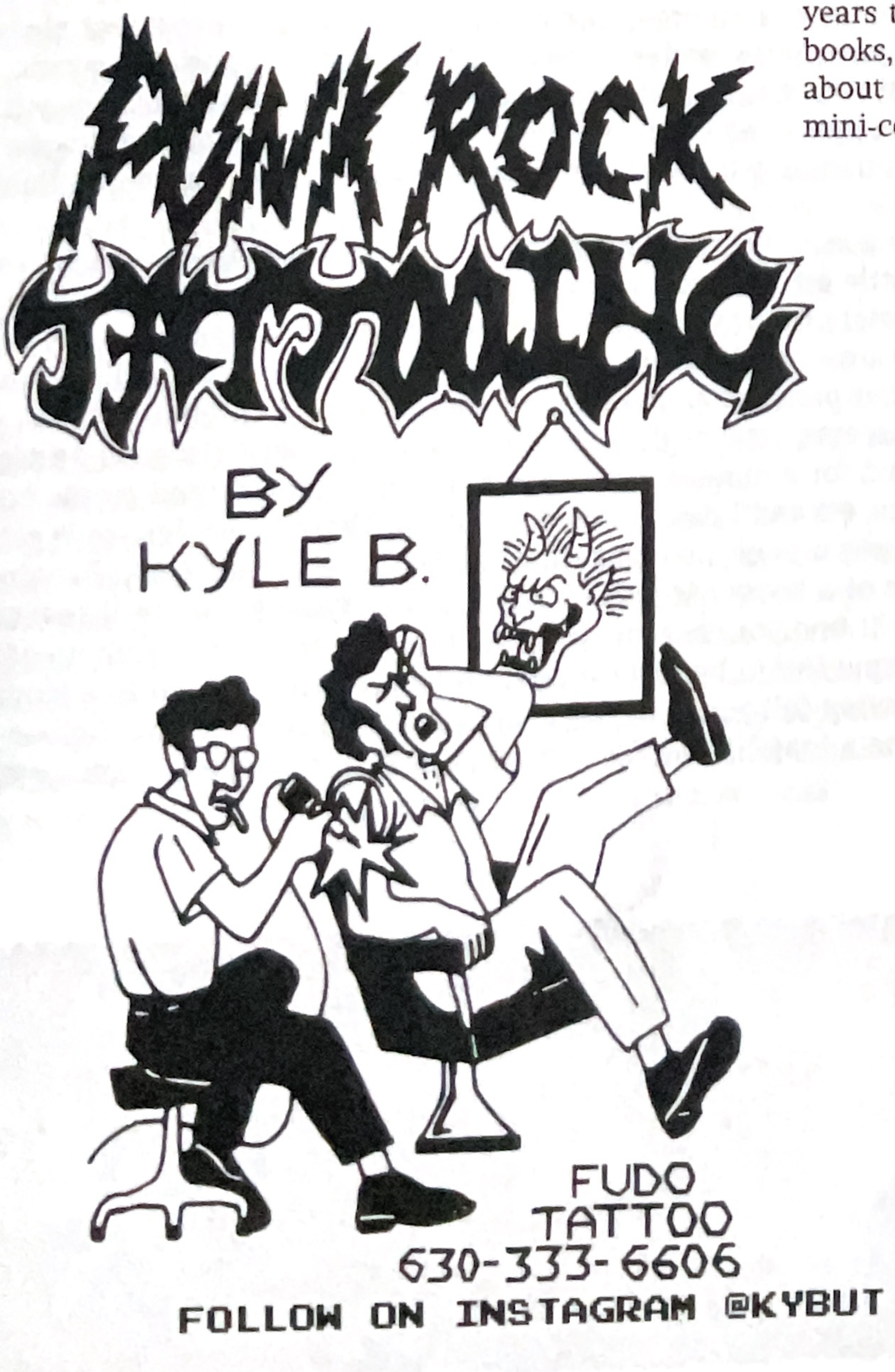
So here's to the Bubbles community, may it grow and grow. Thanks again to everyone who's ever bought a zine, wrote me, submitted a comic or article. You guys are the ones who keep my energy for working on this zine so high.

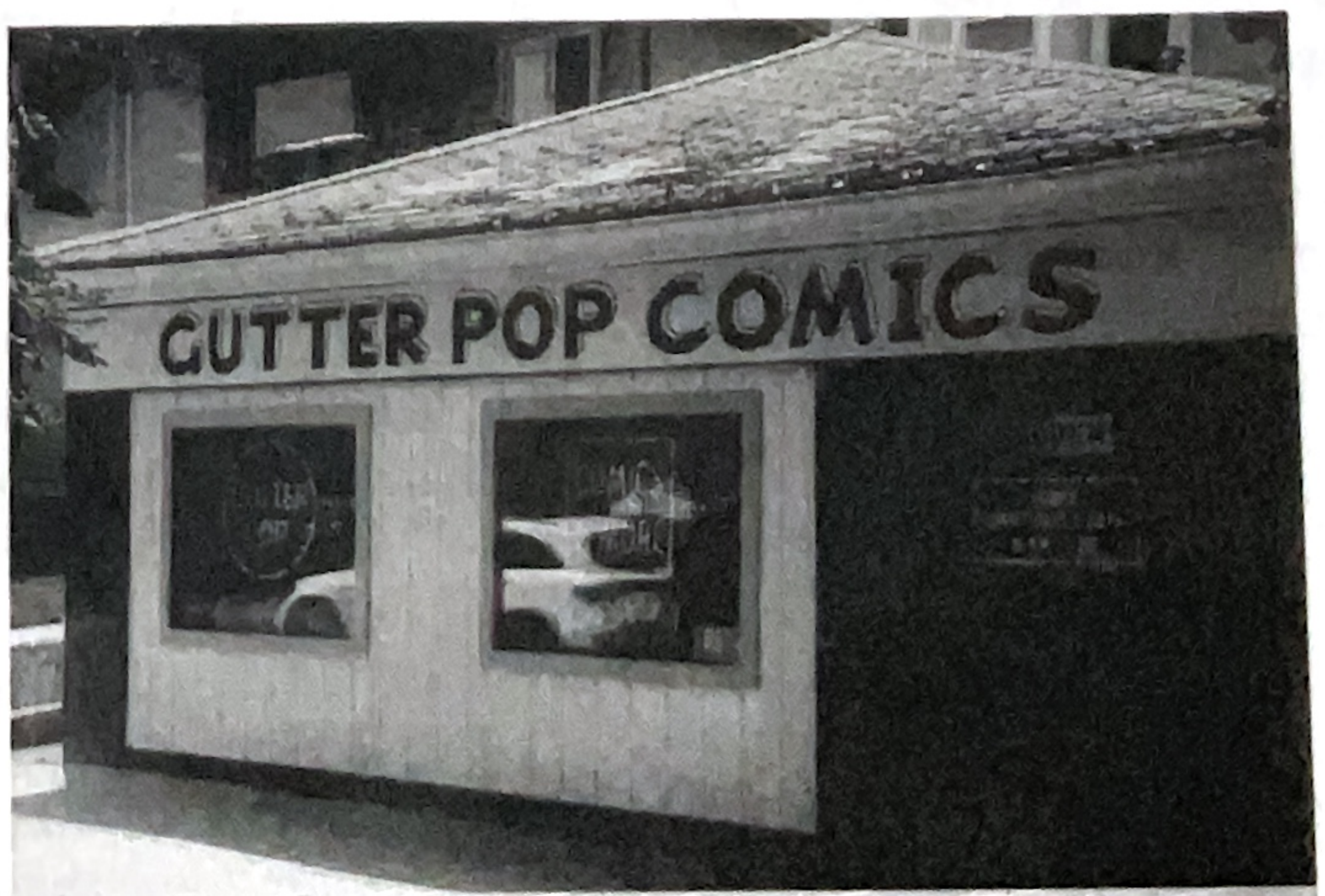
On July 21st 2019 I tabled for the first time as "Bubbles Fanzine" at Toronto's own Zine Dream. I love to use the excuse of a zine fest as a reason to travel. I was fortunate enough to get into the zine fest and so on July 20th I packed my bags and drove north from Richmond starting at 5am. I stopped at a 711 on my way out of town to get some coffee fuel to mix with my 4 hours of sleep. I was so braindead I filled with their iced coffee cup entirely with coffee, no ice. My coffee tolerance is very low, so I was prepared to get jacked up on this drive.

I had more than just Zine Dream in mind when I started putting this trip together. First being a pit stop in Buffalo, New York. Buffalo is home to Gutterpop Comics, a shop that carries Bubbles and I'd never been to before. It's right on the way to Toronto from my direction, so I drove basically straight through to Buffalo from Richmond and went directly to Gutterpop to check out the shop.

Gutterpop Comics is located in a cute neighborhood, the store itself is inside this square shaped storefront, must be like 30 feet by 30 feet in size or something. Inside is just racks and racks of comics and zines. To the left is full wall of comic books from all the alternative publishers you know and love. As I walked in the owner Steve was right about to leave, but I had the chance to introduce myself. Immediately he asked, "can I give you a hug?" wow, what love. Whatever engagement he had to run off to got pushed back as we started talking comics and his comic shop. He told me he was inspired by shops like Copacetic in Pittsburgh, seeing a city of that size have a successful alternative comic shop gave him hope Buffalo could support one. And seemingly it has been so over the past 3 years of business.

While in conversation with Steve I found my eyes wondering the huge wall of books looking for something to take home. In years time this shop will become a treasure trove of hard to find books, it takes time, but the curation of comics is there. I spent about an hour in the store, eventually working my way through their mini-comics and self-published comics where I found some great stuff.

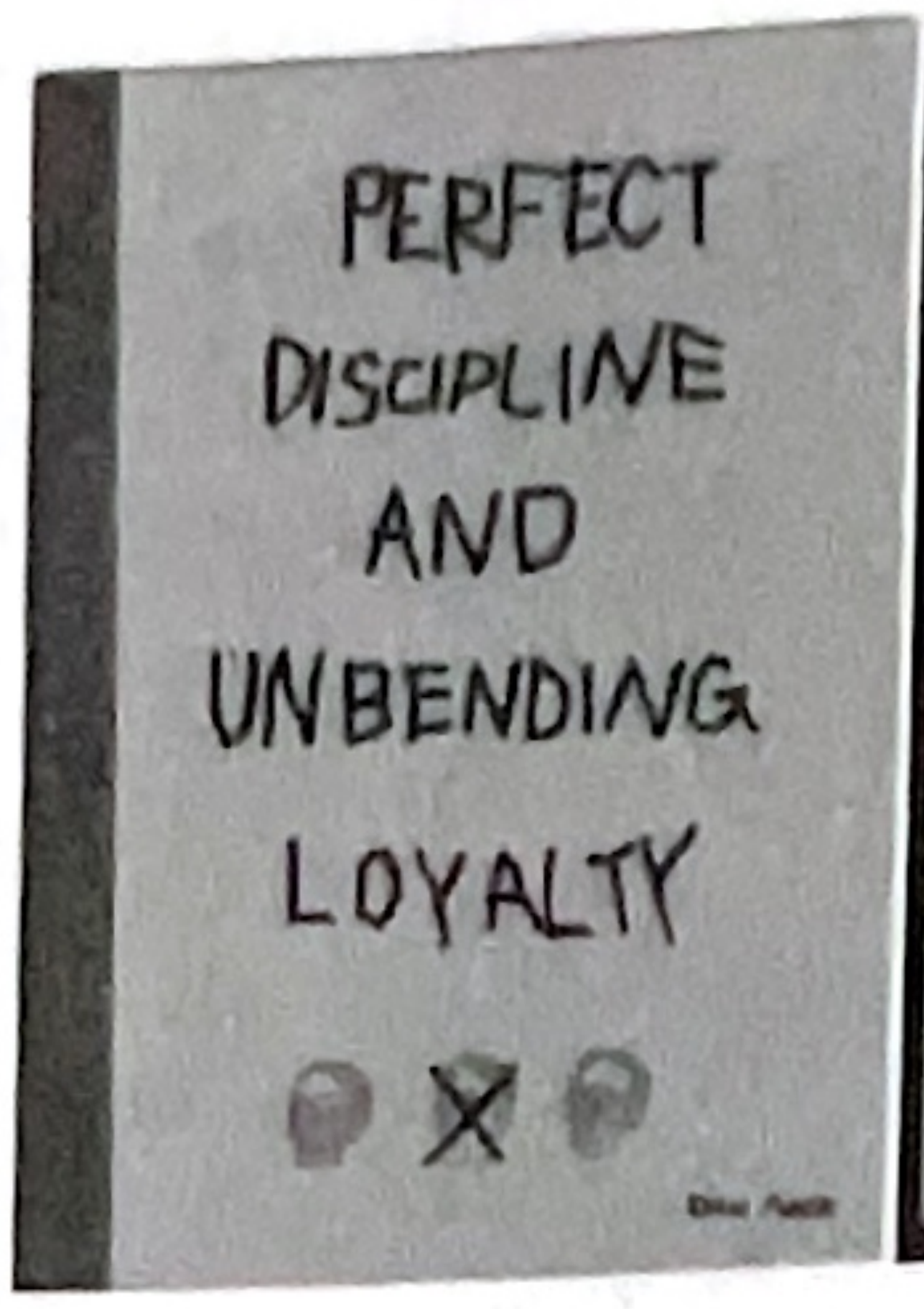


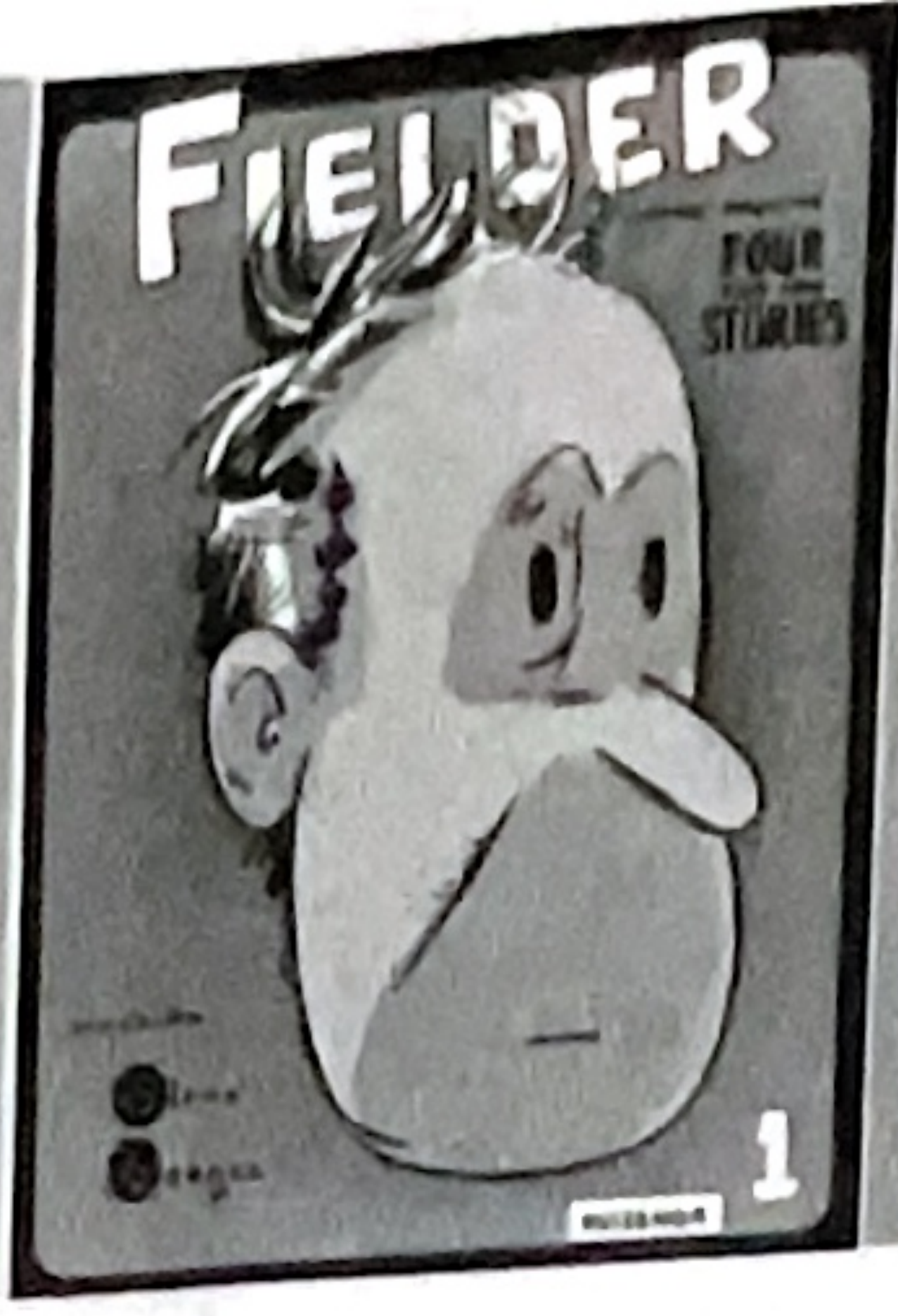


The Beguiling

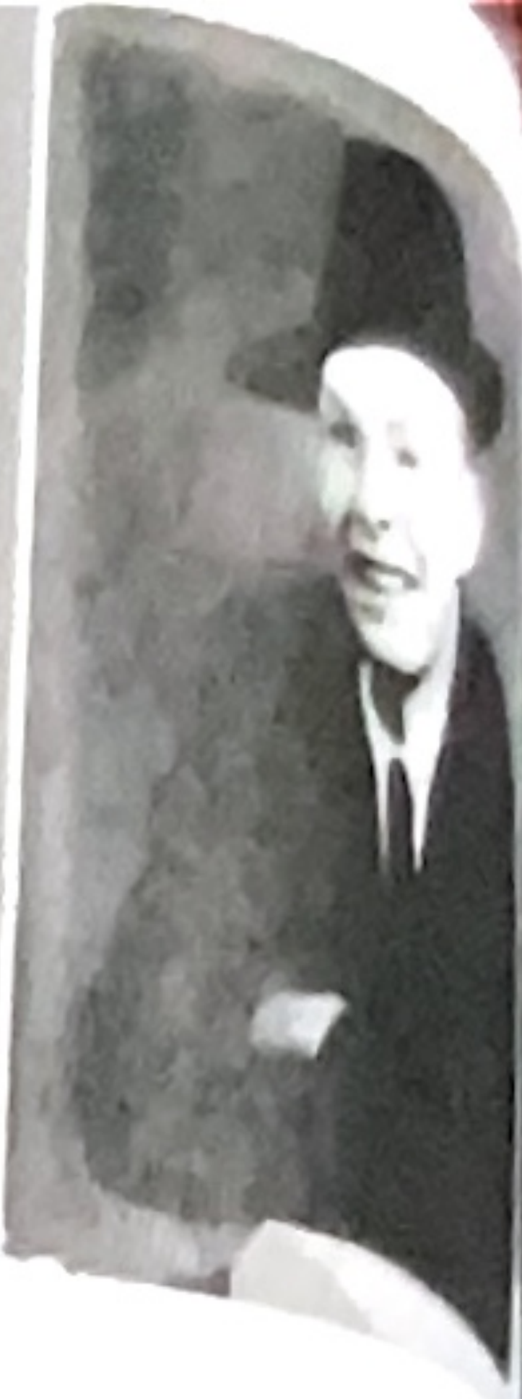
ILYA
the hunter
#0

YEAST HOIST





the big me book



I picked up Yeast Hoist by Ron Regé, Jr. a nicely printed $8.95 paperback, I'm looking forward to it, I've b trying to collect more Regé ever since he was a guest last year at Richmond Zine Fest. On the zine rack I found some Tom Van Deusen comics I hadn't seen before. Around the same time I was reading Nick Maandag(who I discuss in the reviews section of this zine) I was reading Van Deusen, he makes some pre funny stuff. I got The Big Me Book, I Wish I was Joking and Expelling My Truth. I read The Big Me Book, Van Deusen pushes the envelope with auto-bio comics and makes you go, is he for real? I also got Fielder #1 by Kevin Huizenga, I'll read anything with Glenn Ganges, love that guy. I discovered Tommi Parrish's Perfect Discipline and Unbending Loyalty there, a magazine sized comic with interesting art and book construction. I took a chance on it, and I was really into it. Hoping to find more Parrish books soon. Lastly I picked out Ilya The Hunter by David Endre Feaman, had 80s black and white boom vibes, so I thought I'd give it a go. Las Steve gifted me an Al Columbia book called AMNESIA: The Lost Films of Francis D. Longfellow. I hadn't seen it before, but it was a fantastic parting gift. Columbia creates a "non-fiction" memoriam to a lost animator who probably didn't exist, while examining t past culture and how we remember. I might not have found this one on my own, so thanks Gutterpop!

It was a real pleasure to meet Steve, he has a real love for the medium, and the shop shows it. After Steve left I checked out with the lady at the counter and she recommended I eat at West Side Bazar which was an incredible little spot to eat. I must recommend it as well as the perfect cherry on top to a Buffalo pit-stop!

Continuing my journey, I crossed into Toronto and spent the evening walking the city, hanging out in High Park and relaxing b Lake Ontario. Had a relatively early night since Zine Dream set up was at 9am the next day and I'd been going off very little sleep all day!

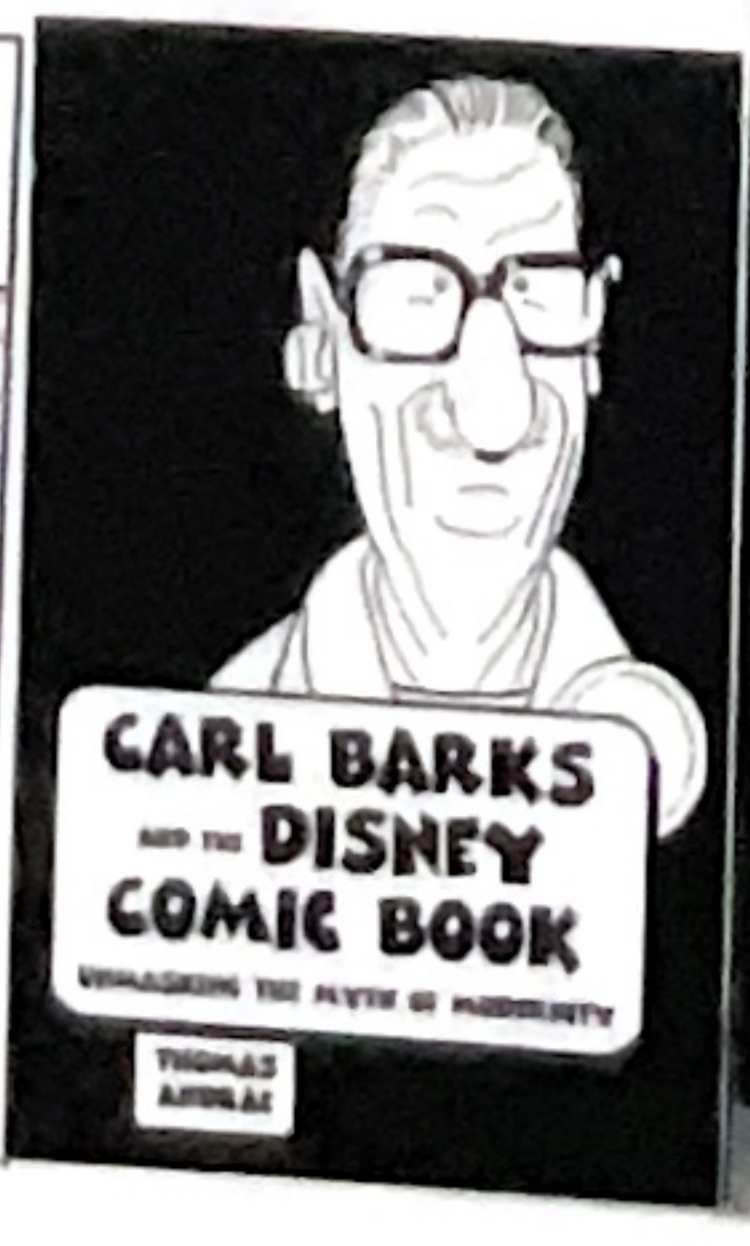
Zine Dream 12 was hosted at the Museum of Contemporary Art Toronto, we had an entire exhibit floor empty for us to set up i It was really cool to have zines in that context. Arriving to my table I was surprised to see the Fest had given each tabler a Zine Dream tote bag and a bottle of water, how thoughtful. I help organize Richmond Zine Fest, so I can't help but take note of these behind the scene decisions.

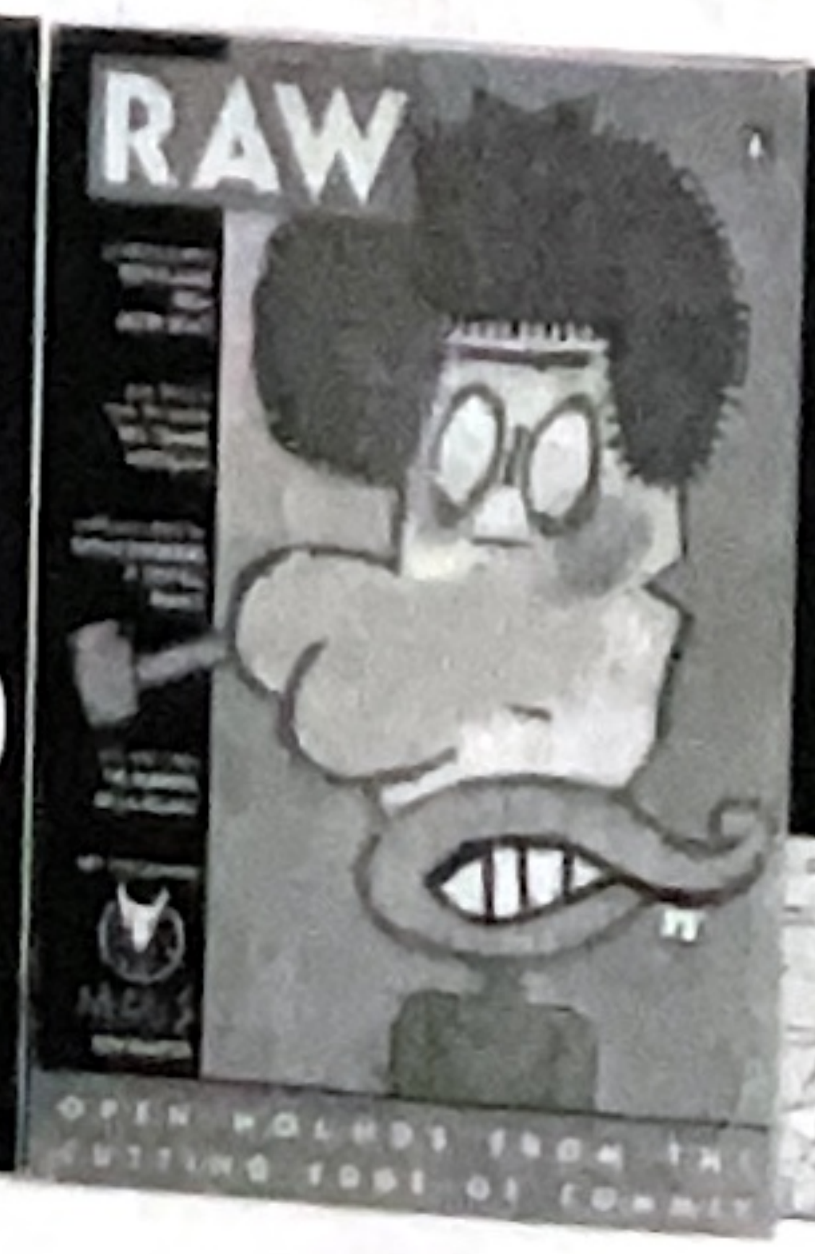
I sat with Phil Woollam to my right and Patrick Kyle to my left. Kyle is an organizer of the Zine Dream, it was a real pleasure to hang out and talk with him throughout the fest. I got to meet a few Bubbles readers throughout the fest which was awesome, including Jim Bradshaw who wrote an article for this very issue. We'd emailed and talked on instagram but it was nice to put a face with the name. It was great to hear about his passion for Shigeru Sugiura, and how reading Bubbles inspired him to write the article Bradshaw was one of the first to approach me about submitting something, it makes me proud to see any semblance of a Bubbles community grow.

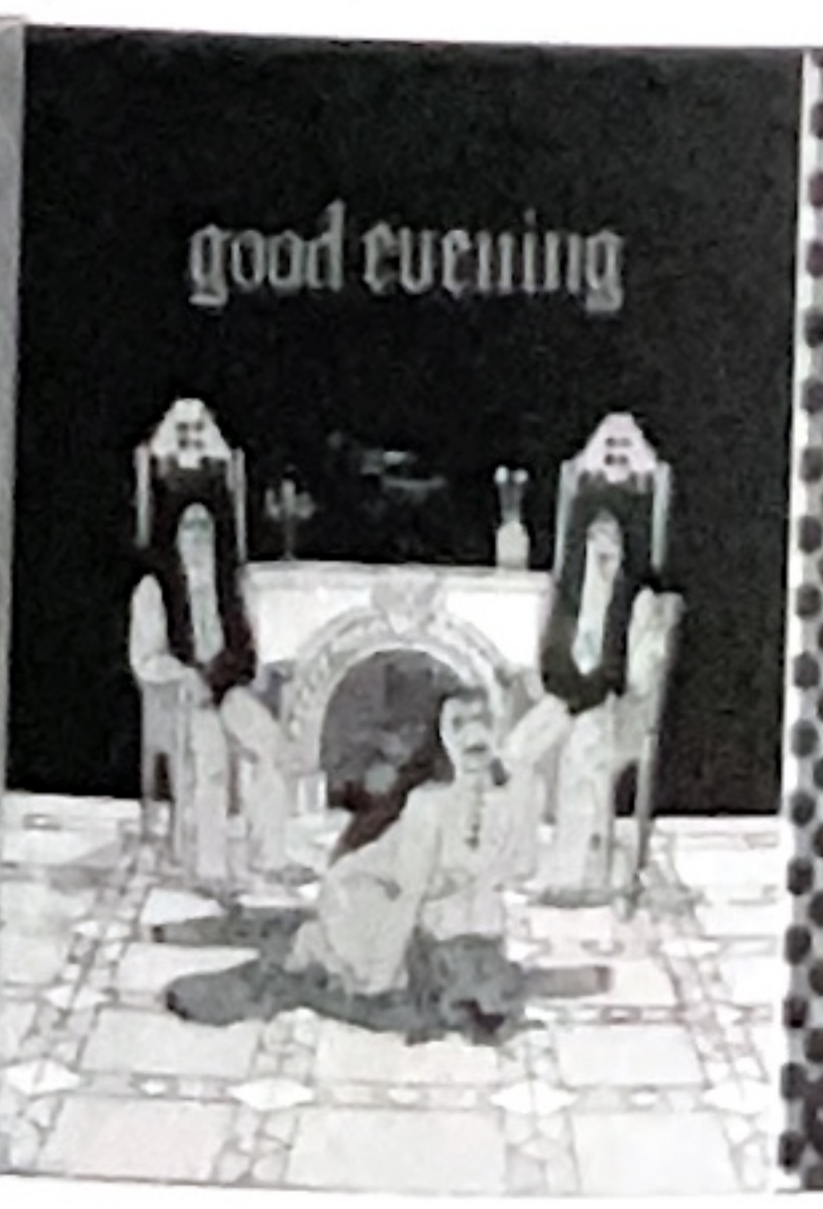
I hate leaving my table during a zine fest, one reason I like to attend them is to meet new people who share similar passions as the ones I portray in my zines. But I was able to slip away for a little bit and pick up some great stuff. Patrick Kyle recommended I check out Michael Comeau's table, so I picked up his book The Weight of Prayers, a beautifully printed book by Colour Code Printing, kind shape like a big Chick Tract. Lots of interesting textures and drawings throughout. I got a nice zine by Eryn Lou called Statues that had some real nice cartooning, my favorite being a four panel strip involving some enlarging bell bottom pants.

Colour Code has such an impact on the Toronto zine scene it seems, I guess they've worked hard to make risogaph printing available to everyone over the years. I visited their table and talked for a minute, they were really nice. They gifted by the book Osceola Godspeed by Mike Taylor, who did some art for Bubbles in #3 and I dug his book In Christ There Is No East or West, so I was pleasantly surprised to get this. Also printed by Colour Code was a book I bought from Jamiyla Lowe called Good Evening. Lowe isn't making comics per-say but amazing full page drawings inside of a house. At just 16 pages, I was dying for more. I became lost in her alien architecture, each drawing is dense with meaning you'll find yourself lost in them. One of my favorite pick up of this whole trip. And even more from Colour Code I got this comic Kewpie Union by Ted Cudlot and Seth Scriver, drawn in a kinda John Pham style talking about union, Cudlot and Scriver take turns drawing full pages throughout the story. Lastly, from a Colour Code intern, I got a nice two color print by Olivia Kim (who also sent me a long list of places to eat at while in Toronto, I am super grateful for that guidance!).

PLANET, EARTH







OSCEOLA
GODSPEED

Now shipping zines internationally is always a battle for me, and this trip I had prepared to bring some of copies of Bubbles for Ddoogg, a publisher out of Vancouver. Hue Nguyen was nice enough to transport them for me.They were really sweet, and we traded zine and I'm glad we did. Nguyen's comics deal with personal issues and race. Wonderfully drawn and full of poetry. I also got to trade with Patrick Kyle getting many of his newest comics including Night Door, Planet Earth, and New Comics 12 & 13. I am a big fan of many of Kyle's books, you know I'm ready to dive into these comics.

Zine Dream overall was a blast. I had a few people pick up my zine and be put off by how many words were in it, that was pretty funny. I was exhausted by the end from talking all day. But Zine Dream was a really well put together festival and I'd absolutely do it again.

The next morning, my final full day in Toronto, I had one main goal on my mind, visit the Beguiling of course. This store is legendary to anyone into alternative comics. They opened in 1987, and since have always gone the extra mile to carry the very best and show the full spectrum of the comics medium. I parked my car, set the meter for an hour and 15 minutes, knowing I could probably spend all day in the shop, I gave myself a limit.

Walking into The Beguiling I was immediately struck and some of the comics they had. I was trying to resist the urge to begin my pile right then and there, surely I should browse before I start making decisions of what I will take home. I don't know how The Beguiling does it but they have like every book by every author out there. An author with 10 books, sure any shop might have 5-6 of them, but not The Beguiling, they've got all 10.

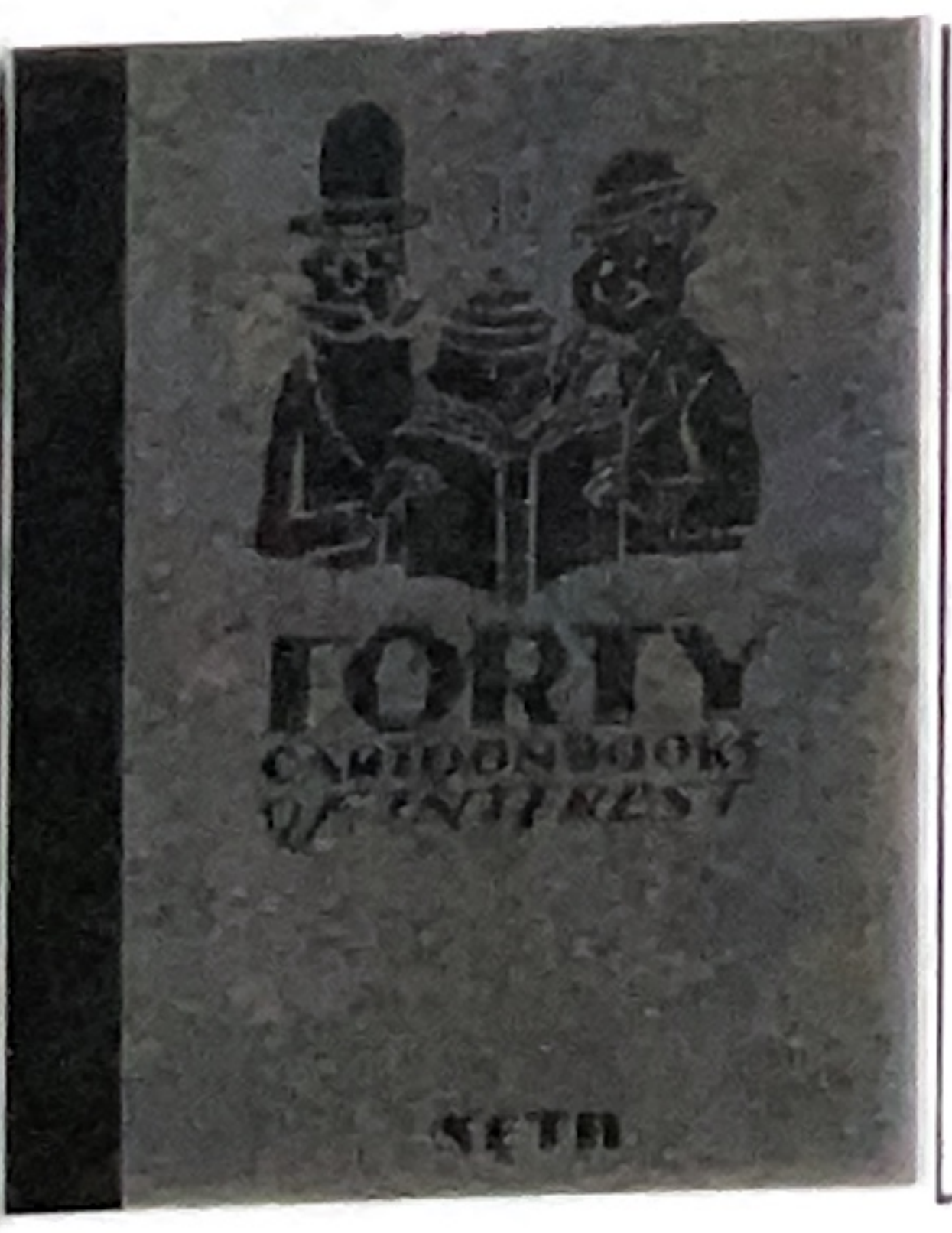
The first thing I picked up was Bio-Bagged edition of Alienation by Ines Estrada. One of my favorite books of recent, I couldn't pass up a chance to own a cool edition of it in it's minicomic form, always fun to read the backmatter in them. Next I was immersed into their Manga and Japanese language section, it was bigger than I'd seen in any other comic shop. I picked up an issue of Ax that featured Sof Boy (always looking to grow my Sof Boy collection) and an original 1935 printing of a Norakuro book by Suihō Tagawa. Only about $20 USD, totally worth it for the amazing colors and printing. Thank you Kramers Ergot for bringing some of this to english, but god we need more!

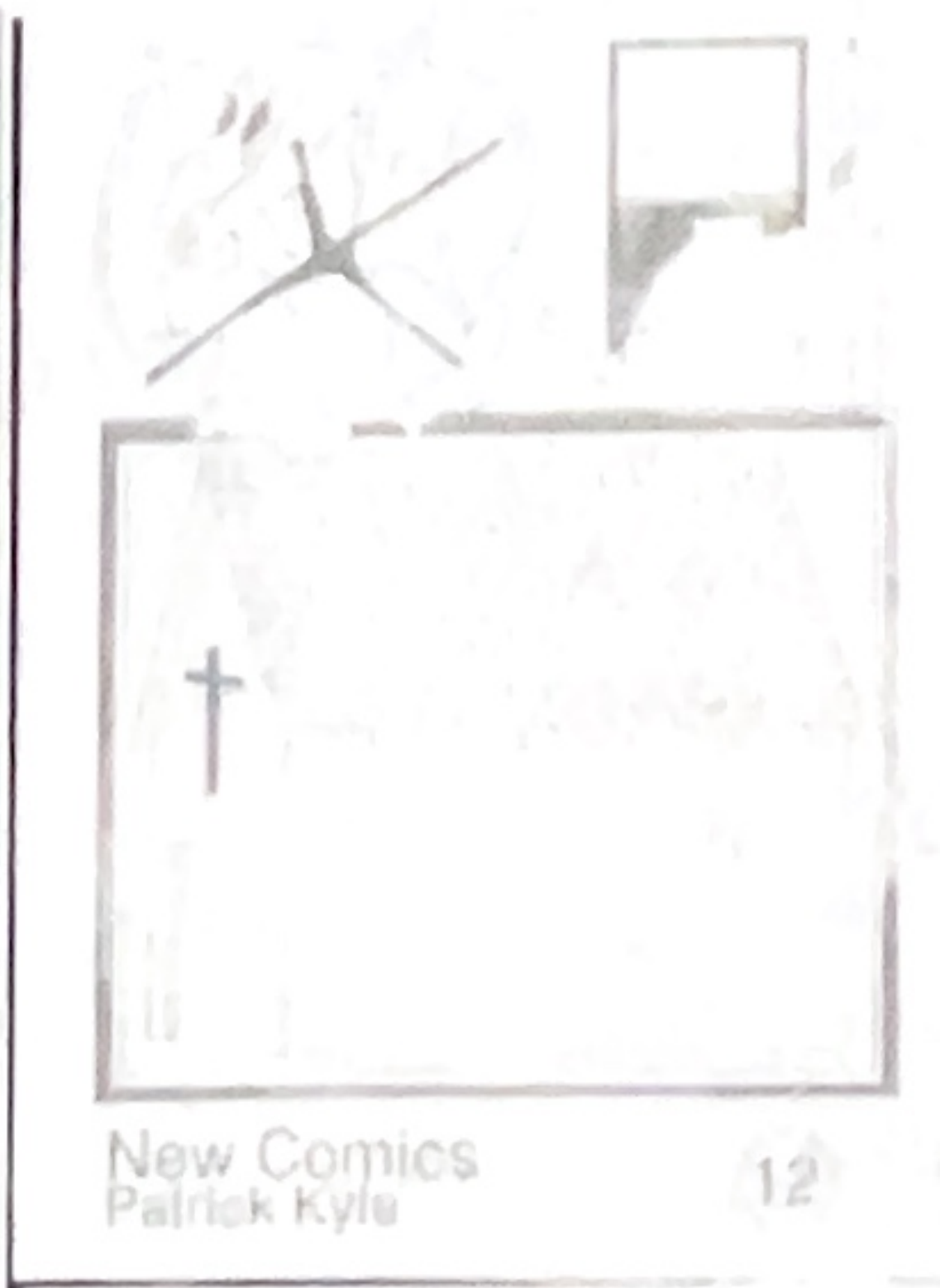
Next up I went to the basement, the infamous basement. Someone had to walk me down and turn the lights on for me, and before my eyes the room cluttered with comics became visible. Tons of amazing deals down here, again I had to limit myself to how long I was to spend down here, so I spent just a little time looking at the "adult" comics. I picked up The Collected Horny Biker Slut Vol. 1 by John Howard, good ol family reading right here! A few bookcases away I found a french hardcover book of Cowboy Henk, you know I had to get it. I hardly ever see stuff like this out in the wild. The Beguiling has a large French comic selection due to many French-Canadian residents, and this leads to having many one of a kind French comics that aren't in English yet. The basement had tons more new-old-stock, plenty of treasures left to be had.

Back upstairs I went through the bookcases and picked out Seth's 40 Cartoon Books of Interest, yet another book I couldn't believe they still had copies of. In the non-fiction section I got a book from the amazing Mississippi Press (thanks Thomas Inge for turning me onto them) titled Carl Barks and The Disney Comic Book. I love academic comic writing, and I'm a huge Barks fan so I hope to find time soon to read this. Lastly I picked up Raw Vol. 2 #1, Mary by Lale Westvind (which woops I already owned) and Crystal Bone Drive by Tetsunori Tawaraya.

I had created quite a stack for myself, and quite a bill. My parking time limit was up and I decided to leave. It's no wonder the store isn't completely picked over, there's just too much! I hardly even spent any time in the children's only section (which was so fucking cool to see, any kid to grow up going there regularly is blessed), or the rare comics section. At the register, I was surprised to see a Bubbles bumper sticker on their laptop. What an honor!

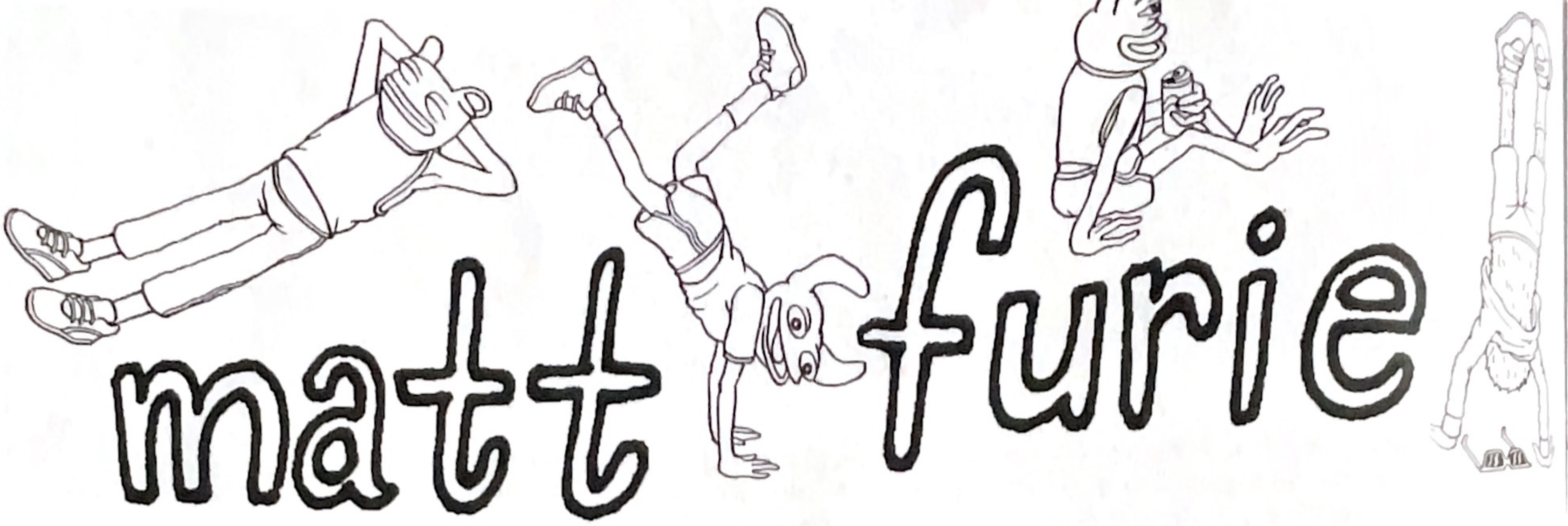
I drove back down south on a Tuesday, so sadly Copacetic Comics in Pittsburgh was closed. I'll have to make a separate trip soon to visit them again. I'll be going to Europe in early September to Paris, Helsinki and Madrid. So expect another comic book shop report! I'll also be hanging out at the Helsinki Comics Festival, I'm not quite sure what to expect, but I'm sure I'm going to learn about a bunch of new artists. I'll report back!

WEIGHT OF PRAYERS
M COMEAU




the collected
HORNY BIKER
SLUT

matt furie



Surely Matt Furie is someone who needs no introduction. Boy's Club has been an absolute favorite of mine for nearly a decade. I've made many a friend read my copies, and read them myself countless times. It doesn't get old to me. I'm grateful Fantagraphics published that collection of the issues, now you too can read Boy's Club in a cheap paperback format! It was an absolute honor to be able to chat with Furie for over an hour, he was incredibly sweet. Now don't go into this interview thinking we're going to be talking about all that Pepe nonsense you heard about on CNN, there's plenty of other interviews and articles for you to educate yourself. This is Bubbles, and we're here to talk about Furie's comics and art, enjoy! Interview conducted June 20th, 2019 via phone.

Bubbles: So where did you grow up? And what was your first experience with comics or art or drawing?

Matt Furie: I grew up in suburban Ohio, a suburb of Columbus. I was always into drawing like any kid. I just kinda kept on going. My first big influence was *The Far Side* comics by Gary Larson. I was super into those when I was a kid.

B: Did you see those in the newspaper or the books?

MF: It was the books, my mom would get me those *The Far Side Gallery* collections, I remember one had a cow version of the Mona Lisa on it.

B: Oh man I had the same one as a kid, that was the one my dad had in his office.

MF: Yeah it's great, I think there's some gold lettering on it, trying to look very proper, like art (laughs). I just really enjoyed that point of view, not taking anything very seriously and being very funny and weird.

B: Was there any other comics you grew up reading? Any comic books?

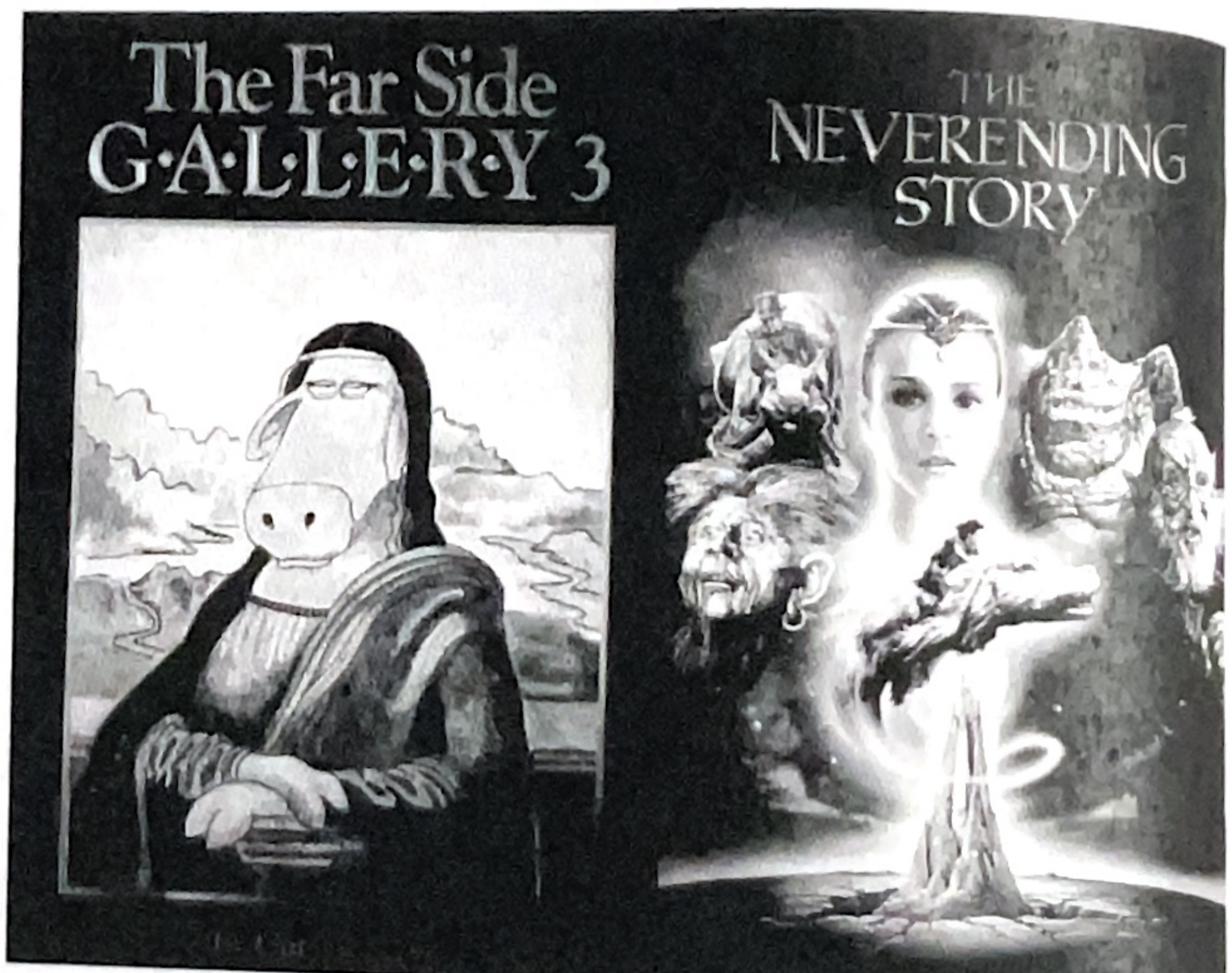
MF: Well, I was into collecting superhero comics but I kinda just liked the covers. I never got into reading them. I was more into the goofy stuff like *Garfield* comics, *The Far Side*, I was more into gag comics or newspaper style comics.

B: Was there any other pop culture stuff that did leave a lasting impression?

MF: Yeah, a lot of those puppet movies from the 80s. You know I was a kid in the 80s, *The Labyrinth* was a big deal, *The Dark Crystal, The Neverending Story*. The time just before CGI hit and everybody was still immersed in actual sets. Later on I realized the guy who designed the sets for The Neverending Story was Ul De Rico who wrote and illustrated the children's book The Rainbow Goblins that I discovered later: this very lushly painted children's book about a group of rainbow colored goblins that would go and feed off the colors of the world in this weird way.

B: That sounds awesome. Yeah I've seen *The Neverending Story* pop up in your comics a couple times, the dragon I think both times.

MF: Yeah, it's cool going back to that movie when you're a little bit older and you kind of process it in this different way. When you're a kid you share the same perspective as the kid in the movie. But as you get a bit older, you realize it's about getting older and losing a sense of wonder, your imagination. It put that into perspective. And even his whole mission to find a name for the Child-like Empress, I've been thinking a lot about names and how we identify with our names. We give all this power to a name, I don't know it's weird. Being an artist you have to put your name out there. I feel like I'm "Matt Furie" but am I really "Matt Furie"? I don't know, what is a name?



B: Yeah, does language do what we even think it does? Like we go through life thinking it expresses what's inside our heads, but does it? Can it?

MF: Yeah, that's an interesting thing, the limitations of language itself. We spend so much of our time as humans thinking *things* but really the moment we really live for is when we're *not thinking about anything*. We're not reminiscing about the good times, we're actually in a moment. That's part of the draw for me for artwork, where it kinda like, some people surf, some people play sports; some do business, where you forget your name and forget who you are and kind of get in the zone. You're just there. And you can't describe it, you can try and describe it, but language kind of fails to describe, you know, catching that "wave" or whatever it is.

B: Totally. Did you have a formal art education?

MF: Yeah, my mom enrolled me in some classes at Columbus College of Art & Design, summer classes. I was always into art. I went to college at a small liberal arts school in Ohio called Ohio Wesleyan and studied fine art there. I took painting classes and sculpture and things like that.

B: When did you first make comics?

MF: I first made a comic called *Flying Dog Head With The Tail Coming Out The Back Of His Head* that was published in my high school newspaper. My art teacher, Mrs. Smith, was partners with the guy who ran the school paper. She got me involved with a routine comic strip there. It was just absurd comics, this dog head would float around and go on adventures.

B: (laughs) Was it like a strip?

MF: Yeah it was a 4 panel strip. I only did 4 of them or something, but at the time it was very ambitious. She had me do the covers to the magazine too. It was fun.

B: So between art school and Boy's Club was there any other stuff you worked on? You put out Boy's Club sometime in your late 20s right?

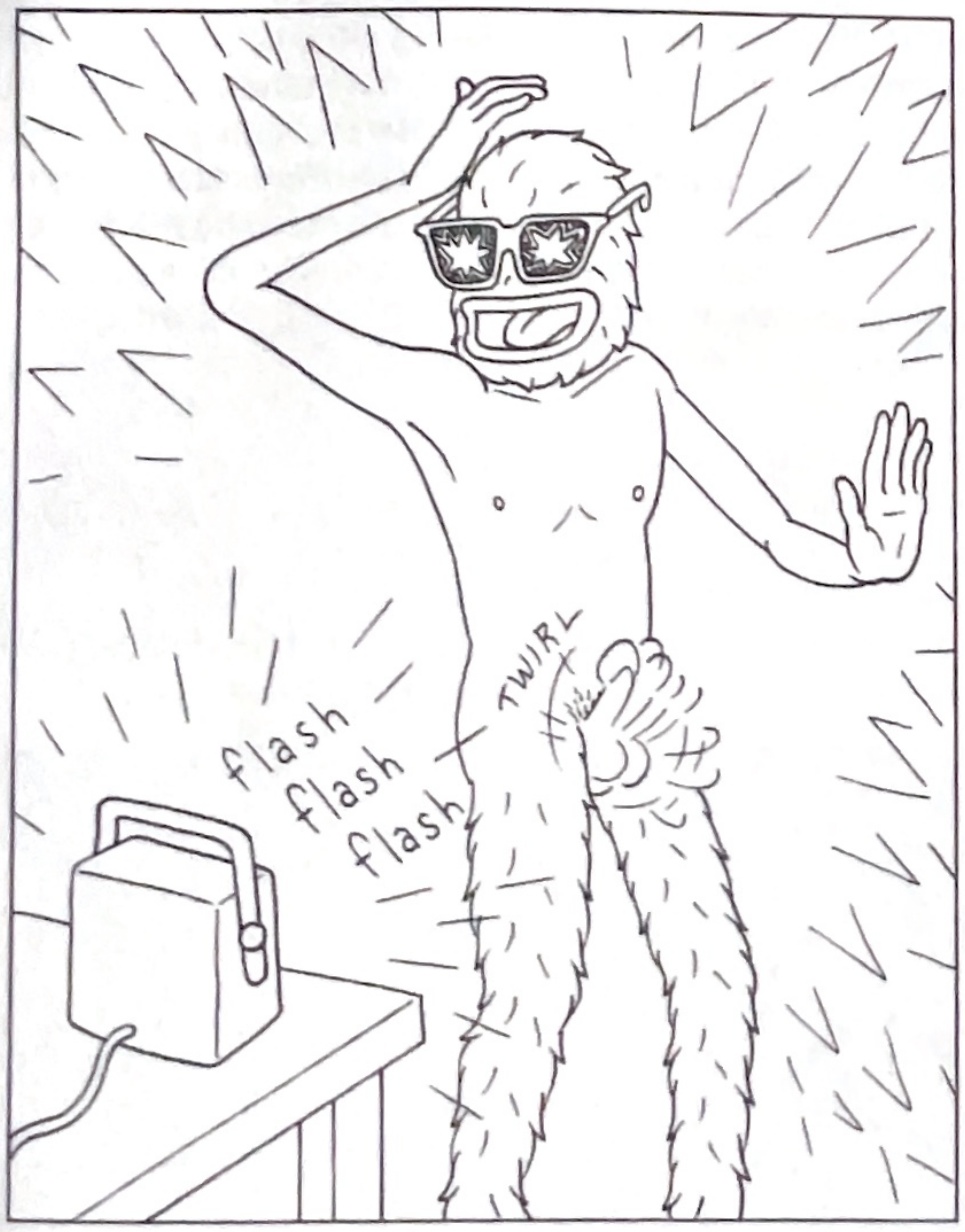
MF: Yeah, my early 20s. Yeah I was really influenced by—in the early day's of the internet—have you ever seen Paper Rad?

B: No

MF: In the early 2000s, this experimental website paperrad.org would put out these really absurd comic strips featuring Howard the Duck and Gumby and Muppet Babies and stuff like that mixed with this super-vibrant, surrealist kind of punk attitude. That was a big influence on the Boy's Club comics.

B: Yeah I was going to ask, what was some of your inspiration for Boy's Club? Did you live in a house quite like that?

MF: Um kind of. A lot of the jokes are about talking with friends and remembering antics. I lived in a, it was called a small living unit in college, The Creative Arts House. It's since been demolished because the house was sinking into the ground and completely trashed. It was a bunch of artists living in the same house, partying, getting naked, doing weird stuff. A lot of that weird stuff ended up in the *Boy's Club* book. Whatever stuff I remembered that was funny. A lot of the gags in there– like there's one in there where Landwolf pulls his pants down and it swinging his dick around in the strobe light, that actually happened.



B & MF: (laughs)

MF: There's another comic where Landwolf gets in the shower and he still has his socks on and he's kind of hungover

B: He just say's "fuck"

MF: (laughs) yeah, I did that. Took a shower with my socks on, I thought that was funny.

B: Is there one character you resonate with the most? Or do you see yourself in a different one?

MF: Yeah kind of, they all represent a version of myself and my friends at the time. Andy was the smart aleck that would rattle off a bunch of the cultural garbage of the time, "as if" or quoting Full House, "Where's the Beef?" all that kind of residual advertisement we grew up with. Then Landwolf was the Teen Wolf party animal. Pepe was the little brother of the group, the more innocent one. He liked to snack and talk on the phone and chill out. Then Brett was more of the dancing guy. He's the leader of the group or something, he liked to dance around, have a good time (laughs).

B: So when you were putting together this first book was your ambition to put out a pull 30 or 40 page book?

MF: Well the *Boy's Club* collection, I think I did 4 issues of Boy's Club proper and I started doing a strip in a magazine called The Believer that just kind of went on. The collection that came out from Fantagraphics was all the Boy's Clubs.

B: Yeah with the first issue, what was Teenage Dinosaur publishing?

MF: I met Tim Goodyear (owner of Teenage Dinosaur) at the Alternative Press Expo in San Francisco, he's based in Portland. I think he's still in Portland doing comic stuff. I just had a zine, I had printed off copies of Boy's Club at work or at Kinkos.

B: This first one had photocopy versions as well?

MF: Yeah, it was originally just a photocopied version that I sold for a dollar at the Alternative Press Expo.

B: So at this point, you were living where?

MF: San Francisco

B: Is that where you still live?

MF: No, I moved down to LA.

B: How many copies were made of that first issue?

MF: I don't know, maybe 100

B: And with Teenage Dinosaur?

MF: With them, I think 1 or 2 thousand. I forget exactly. Our deal was he just gave me half of the run. So then I would sell those at APE or comic shops.

B: Did you do any other conventions?

MF: Yeah I did Comic Con (San Diego) after it got picked up by Buenaventura Press, who's a guy I met in Oakland, he published the second, third and forth ones.

B: Yeah that was going to be my next question, how did you get in touch with Alvin Buenaventura?

MF: He just saw my stuff I guess at APE probably through Teenage Dinosaur and then I was familiar with his publishing company, because I was living in the bay area too. Yeah, went with him for the next 3.

B: In issue 1 and 2 you mostly do these short one or two page comics--

MF: Yeah it was basically formatted onto a 8.5x11 piece of paper, I would just grid that off into a 6 panel gag comic. Making the joke work in 6 panels, the timing of it, was an easy way to wrap my head around doing gag comics.

B: And then with issues 3 and 4 you have these longer story lines, how did you tackle that task?

MF: Well with the third one I did, *The Long Story,* I just wanted to push myself a little more to do a longer form narrative. My high school friend Allan Luchenitser had this story about taking a big crap that he and his brother actually fished out of the toilet and froze. He told it in this really funny way and I tried to translate that story into a *Boy's Club* comic.

B: So it really is based on a true story (laughs)

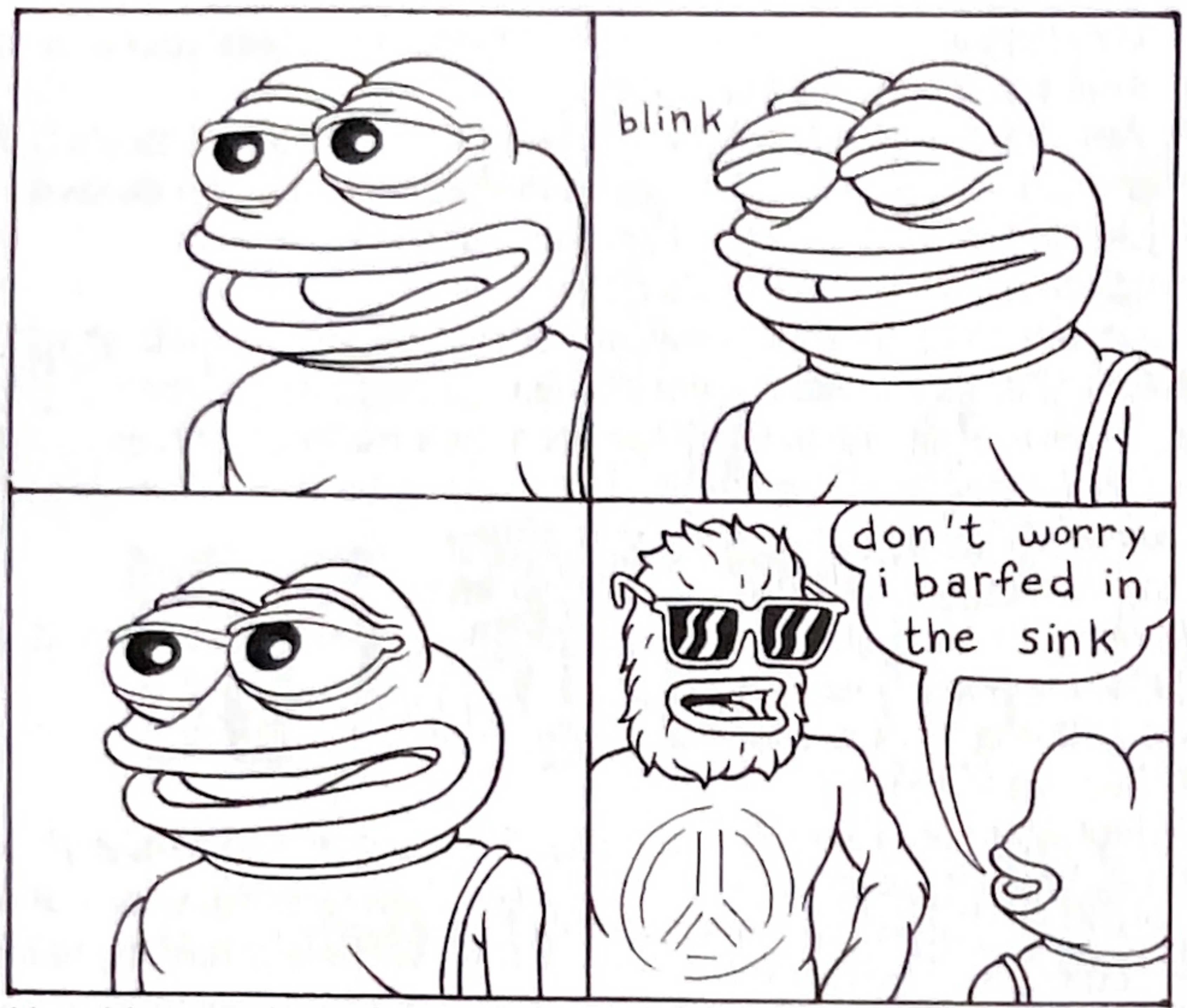
MF: Yeah yeah it was.

B: With your comics, I don't know if I'm thinking too hard about this, I think a lot of people point to these as a definitive of stoner humor in comic format, which is something to be proud of. But was there any other media you were taking in to inspire this? I think in *Boy's Club* the pacing is where a lot of the humor comes from. Was that something you were conscious of?

MF: Yeah, the interesting thing about comics is you can mess around with the timing of things. A lot of the jokes in *Boy's Club* can be sold with just the right weird facial expression. The *Boy's Club* guys would say something stupid and the joke would hit after a character would look at the camera with a funny expression or something. So the characters themselves were pretty stripped down, they could just make a goofy face, react to someone taking a big shit or someone smoking too much weed or whatever.

B: Yeah there's one in particular where it's a stare, then you turn the page and it's a stare, and then a blink, and then a stare again. I always thought that was genius as far as establishing that braindead reaction to a conversation.

MF: (laughs) yeah, that's what makes comics unique, you can mess with the timing and really draw it out. I think a lot of comics try to cram too much information in there, you can glaze over it, but if you really slow down and just make this kind of awkward moment or something, then there's some humor in there.


blink
don't worry i barfed in the sink

B: How big were the original pieces of art?

MF: They were just done on photocopy paper, 8.5x11.

B: Drawn with what?

MF: I would sketch them out with a bic mechanical pencil and then ink them with a 05 micron.

B: So *Boy's Club* came out every 2 years kind of, or wait I guess more so once a year wasn't it?

MF: Yeah I think I was aiming for about once a year, which isn't super ambitious for gag comics (laughs). I was also doing my own artwork then too.

B: What else were you working on in that time?

MF: I was doing a lot of colored pencil drawings, that's what I still do, drawings of creatures and animals. Animal human hybrids: a little bird guy riding on the back of a bird, stuff like that. Just whatever I enjoyed drawing. I'm just trying to hold on desperately to that kind of child like sense of wonder you lose a grip on as you get older.

B: Yeah, with those colored pencil drawings, they all seem like they're in a similar thread, like you're creating a universe that's less narrative than the *Boy's Club* one I guess. How do you go about creating these characters?

MF: Yeah, I don't know, just being open to whatever ideas pop into my head and then if it's an idea that really resonates with me-- I just try to write it down-- I was listening to music today and one of the lyrics was 'Piggy in the mirror' I don't remember what song it was, but I wrote down 'Piggy in the mirror' and I want to draw a picture of a pig woman looking into a mirror. So just indulge whatever weird thing that comes into your head, and that's the nice thing about drawing with colored pencils. There's no real overhead to it, you just need time to do it.

B: How long does it normally take you to do one of those drawings? Some are really elaborate.

MF: Yeah I guess it kind of depends, I think for me those are really indulgent. It's just really fun to draw a character as good as I can and move onto the next one and the next one and the next one and watch it grow. I still enjoy drawing like that, I'm evolving it a little bit more now, I'm trying to make them more like mandalas, where it's a more circular thing instead of the crowd.

B: Yeah like those spiraled drawings in the Pepe Now book?

MF: Yeah, and I actually just updated my website, I've got some of my, all my newest, colored pencil drawings on the website.

MF: Well after I did that I just kept doing *Boy's Club* in more of a 4 panel strip kinda way in *The Believer* Magazine. I was maybe going to do another one but kinda just made a collection of all them with Fantagraphics.

B: Yeah did you help design that book? I'm only asking because the order of the book is different than if you just bound the issues.

MF: Yeah I think I just gave them all my stuff and they kind of pieced it together. I think it does go from *Boy's Club* 1 to 4 and then the tail end is all the gag comic strips from *The Believer*. I kind of forget, I just kind of let them do it.

B: Yeah I was just curious if you had any say in that

MF: Yeah I respect that publisher and I just had faith they'd do a good job and they did. I liked the way the book looked.

B: I told you I didn't want to talk a ton about the controversial Pepe stuff, but on the back of this book one thing I always thought was weird was they call Pepe "Pepe The Frog". I bring this up since we were talking about names. It was just something I thought was a bizarre choice.

MF: At the time the book came out, the Pepe "meme" was at this peak popularity.

B: I just feel like there's Pepe and there's Pepe The Frog, and your book has Pepe. I just thought it was weird it reads, "Andy, Brett, Landwolf and Pepe The Frog"

MF: Right, yeah yeah I think it was a conscious decision on their part and my part too, to help sell copies of the book (laughs)

B: Yeah true

MF: Had to do something good with it you know?

B: Yeah I know right. So did anyone ever try and animate *Boy's Club*.

MF: Yeah I think early on I was thinking about doing stuff like that but by the time it came to fruition I had moved on from *Boy's Club*. I haven't really been doing it outside of the *Pepe Now* comic.

B: What about *The Night Riders*. How did that book come to be?

MF: That also came out while I was living in San Francisco and the same publisher of that magazine *The Believer*, my friend Brian McMullen, who worked at *McSweeney's*, he had me doing illustration jobs and stuff. He started to do a children's book wing of *McSweeney's* and so he asked me if I wanted to do a children's book and I said, yeah sure. Because that's something I'd always wanted to do. That took me a while, that took me like 6 months I think, from start to finish to come up with that book but that was satisfying. I like the quality of that book.

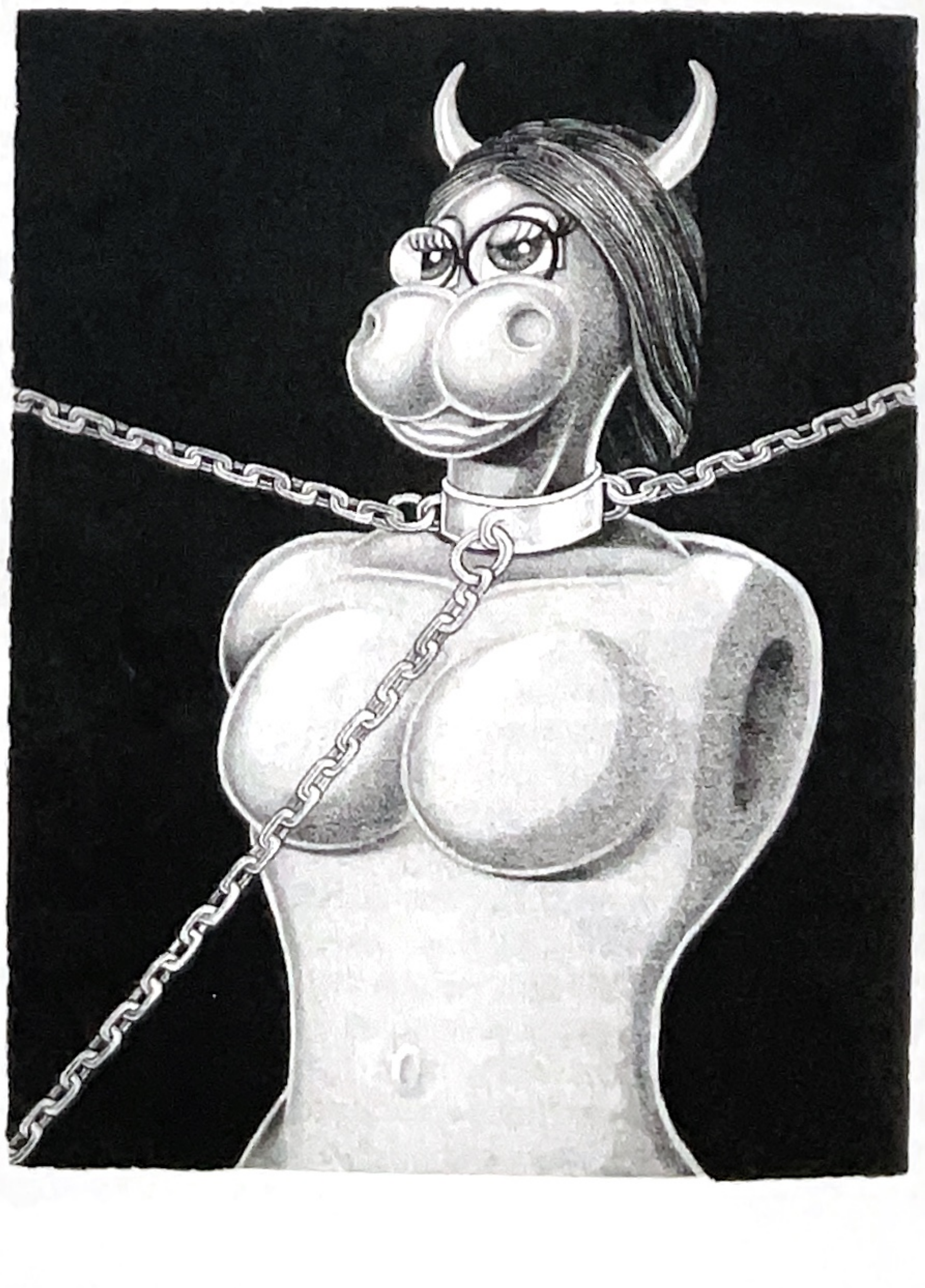
B: Yeah the drawings are amazing and I love the poster as well.

MF: Yeah that was all Brian's idea to put out these books and have a wrap around cover that would unfold into a poster, it's a good idea.

B: Do you remember any reactions from parents or anything?

MF: Yeah it was generally positive. The cool thing about that book is it's a very literary crowd that's into *McSweeney's* so I was kind of self-conscious about writing something, I just wanted to do something without any words in it. I would get emails once a while saying, my kid loves this book they'll go through, they don't know how to read but they can read that book. That was satisfying.

B: What are some of your favorite children's books? I know you mentioned one already. Was there others you looked at?



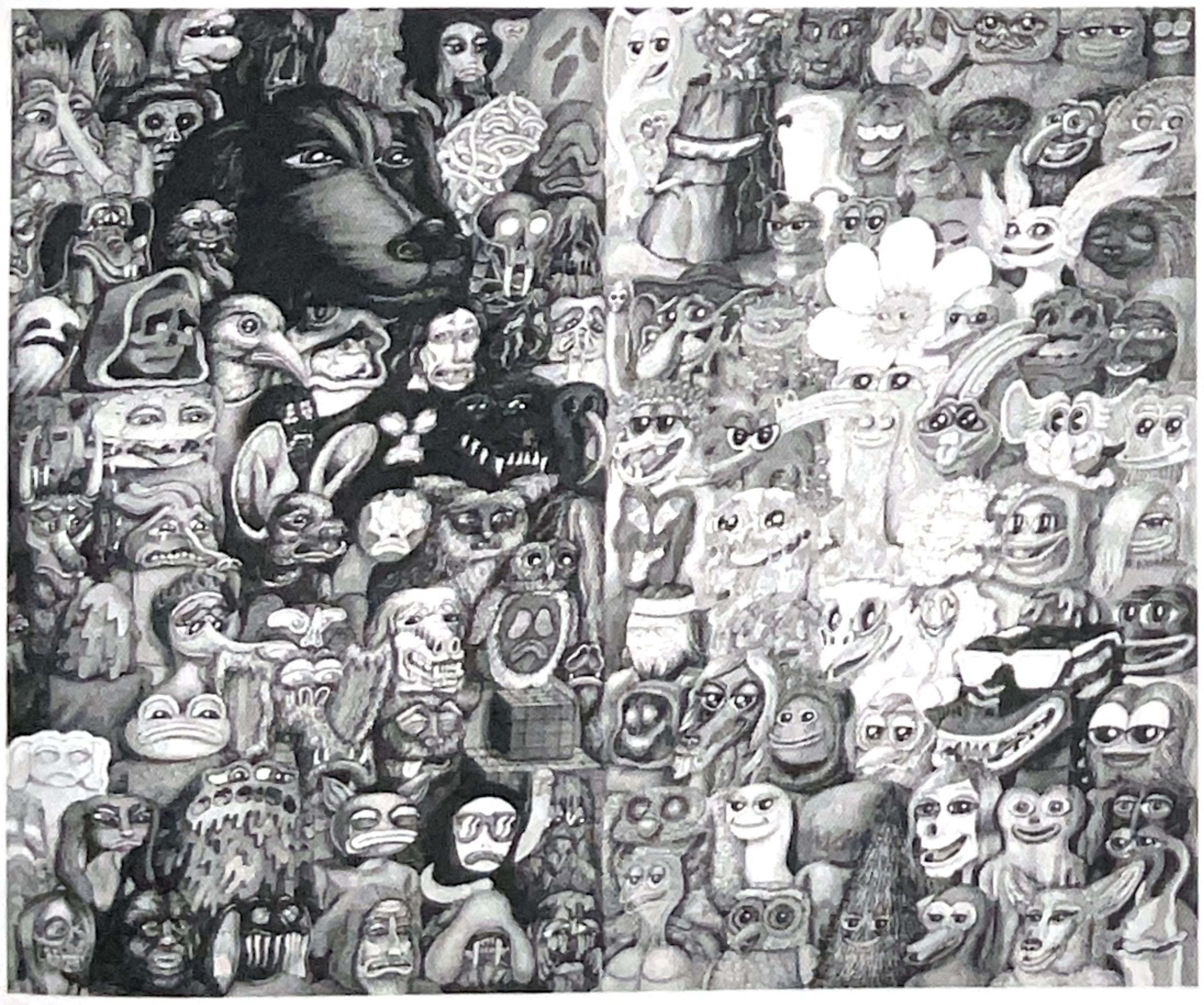
MF: Yeah specifically there was this one really obscure one I grew up with called This Is Weird. I forget the name of the illustrator but it was this weird book where 3 kids find a key to a kingdom and then they go to the kingdom and it's like, this is weird! Then the whole thing starts to unfold slowly, and I just like the pacing of it how it was more exploratory and open ended. So I kind of tried to translate that into my world, thinking about stuff that mystified me as a kid. Nighttime is a place of mystery and wonder so I wanted it to be at nighttime. I like riding a bike, they just go on a little adventure where they go above ground, they go to a ghost town, they go underground, above ground, to the water. Just stuff that I thought would be fascinating for a kid to go exploring in this little world. Something where they could be in the back of the car and just kind of page through it and be in a different world.

B: Would you ever do another children's book?

MF: I would, actually that's on my to-do list. One of these days. I want to do one maybe called The Day Trippers or something, do one in the day time, I don't know. You just really need time to just think about stuff then something hits you and if it's interesting you turn it into a book. You just need time and a little studio set up and if you've got that and some ambition-- I feel a little less ambitious than I did in my early 20s, but I'm trying to keep going.

B: What else is on your to-do list?

MF: That's a good question. Well I'm just doing another "crammed"drawing, I call them "crammed" drawings, where I just fill up the whole page with weird heads. I want to make posters. I'm kind of burnt out on trying to be a fine artist. I always get emails from people asking me for prints and stuff so I just want to make a densely illustrated poster and try and sell them on etsy for cheap, see if that works (laughs). Because otherwise I have to sell drawings for like-- and you know only one person would get a drawing for however much money but if I could sell posters, mass produce them, do like 100, it would be an easier way to get--



B: And you can still sell that original art

MF: Yeah you can still sell the original art but I feel like my art resonates with teenagers that don't necessarily have a ton of money but would like to buy a print. I don't even know if kids are buying posters any more. Everyone's just online doing stuff (laughs). To actually hold an object or artifact to hang up on your wall, there's something to that.

B: I still feel like the artifact is still relevant, people still really like to-- I don't know I see a lot of zines coming back in a way that's interesting that makes me feel somewhat hopeful. It's not exactly zines like they were years ago, more artbook-y maybe

MF: Yeah some of them-- it's interesting because sites like tumblr or whatever where it's basically one long form zine, people just collect images and stuff, and there's something nice about having an actual printed object where you can kind of solidify some weird idea, something that wouldn't necessarily get published but you can just publish it yourself. There's something special about that. There's just like a direct connection with people.

B: Definitely, I think my zine does something similar. Things that make a bad blog post makes better fanzine articles somehow.

MF: Yeah there's just too much blog stuff out there. If you actually have something on your end table to look at or in your bathroom you can kind of page through it and be in a different world.

B: Absolutely. I feel like there isn't enough people making posters, you don't see em that much.

MF: Yeah I think I want to go back and get into a Hot Topic vibe or something. I used to like going into weird malls just to look at the posters, or go into headshops and look at stoner posters. Something that would just look good on your wall if you're stoned and just wanted to space out and look at some weird creatures.

B: You need to make one of those felt blacklight posters!

MF: Oh yeah. A friend of mine who actually used to word with Buenaventura did a blacklight poster, and I have one that he made with me that's on my etsy site right now.

B: Cool, yeah I think those are awesome. There's a nostalgia and also just still very cool looking.

MF: Yeah and printing, doing 4 color printing is pretty sweet because you can do all these color mixes and stuff and just use neon paint, it really pops in a way that's really different than looking at it on a computer screen.

B: So you mentioned being burnt out on the gallery art, how was being in that gallery art world different than your approach in the comic world?

MF: I don't know, I kind of just see it all as the same thing. The thing I like about having art shows is you can only spend so much time held up in your room drawing stuff and then you get enough stuff together you can throw a party. San Francisco was a scene at the time, I was doing a lot with *fecalface.com* at the time. My friend John Trippe made this great early internet platform for artists to share their work. He did an online event calendar that would tell you where the art shows were and stuff. For about 10 years in the 2000s it was a fun scene to be working in. San Francisco is a bigger city but small enough that everybody was kind of on the same page, you'd see the same people at the art shows. Everybody was really supportive of one another. It was just a fun thing to draw all day and then eventually have enough stuff to throw a party, but people wouldn't buy as much art. People would just go and look at it and drink pabst and go skateboarding.

B: Yeah, I think having a party is a great way to celebrate finishing some pieces.

MF: Yeah, it's the best reason to do anything, just throw a party!

B: Do you have plans to put together an art book of you drawings?

MF: Yeah I'm actually talking with Fantagraphics now about putting a book together in the next couple of years. I've kind of gone into the dark side of my thinking and I just want to put out a weird dark book of these animal people hybrids in this kind of dystopian hell.

B: Is it stuff that's been in your art show before? Or new art?

MF: It's going to be mostly new stuff. I did this art show recently in Norfolk, Virginia it was called *Chicken Eyes* and a lot of the artwork in there was my thoughts about factory farming and kind of this weird kind of suffering that's happening right now. But trying to translate that into weird chicken ladies and terminators hooked up to machines, milking rooster's cocks and weird stuff. Like I have this one character that's like a Ronald McDonald, his face is kind of like Leatherface meets Ronald McDonald and he's got chainsaws for arms and he's trying to hit on this pig lady with a little kid. Just weird stuff like that.

B: Yeah I saw the catalog for that show, I really wanted to make it out! It was only a couple of hours away, but I don't have a car. I tried to organize a way! But I wish I could have seen it, but I did see the PDF catalog.

MF: Cool yeah that kind of stuff. I want to make a book-- because I think Fantagraphics will publish weird stuff like that, and people won't necessarily buy the artwork because it's kind of a buzzkill but if it's all in a book you can page through it.

B: And you can close it at the end.

MF: Yeah you can close the book, put it on your shelf. It doesn't have to be advertised all over your house.

MF: I don't really like— I kind of go back and forth, I just try to be really conscious of everything that I'm doing. So the more I learn about the reality of whatever situation I try to do my best to examine everything that I'm doing. I'm kind of in and out of veganism.

B: Yeah I totally get it. I have a similar relationship with buying new clothes, sweatshop stuff

MF: Yeah, you don't really need much in life. You just need some clothes a roof over your head and food. Once you got that everything else is kind of bonus. The challenge in life is not to get too wrapped up in accumulating too much stuff. The more stuff you accumulate the more insecure you are in a way, you have to be like unchanging in a world that's always changing. You have to defend your stuff or whatever. There's a real power in not accumulating too much stuff, or not tripping about all that.

B: With that said do you collect anything?

MF: Yeah I do (laughs) I got a lot of crap.

B: (Laughs) you're involved in two worlds, collecting art and comic books are two huge things, so what do you collect?

MF: I'm kind of a collector in my own artwork too. Like when I do those drawings of all the characters kind of lined up it's a way for me to collect various creatures or characters and things. So I try and collect it in my own thoughts and artwork, but you know I collect like mugs, I have a Jar Jar Binks and a Darth Vader, and a sea captain and a skull. I have a bunch of mugs, I collect goofy stuff like that. I collect shirts with dragons on them. I like dragons a lot so I collect dragon artwork and little dragon collectibles, like those little pewter dragons guarding a crystal, I got a bunch of that kind of stuff (laughs).

B: How many dragon shirts do you have?

MF: I've got like, 5 or 6 dragon shirts.

B: Almost enough for a whole week rotation

MF: Yeah, and one of them I've had since I was in middle school. It still fits me. It's made by Liquid Blue, it's this huge red fire breathing dragon. All over print on the front and back. My partner Aiyana, she's gotten me dragon shirts over the years. My very favorite shirt is from my favorite rollercoaster in Cedar Point called The Iron Dragon. It's this great roller coaster where you actually feel like you're a dragon because it weaves in and out of these trees. I remember going on that pretending I was on a dragon when I was a kid. And the t-shirt is sweet it looks like an old heavy metal shirt. It's got a dragon made out of iron on it, it says Iron Dragon kinda like Iron Maiden.

B: What is your attraction to dragons? It seems life long

MF: I think a dragon is a great metaphor for this kind of mystery of the universe. You know you can't really understand what is, you might as well call the universe a dragon. Because it doesn't--- I don't know. The dragon can mean so many things, like the western dragon, people can see it as a metaphor for greed or actually they live in a cave and they guard the virgin or all the gold. It's kind of this hoarder you have to fight him or whatever. It's almost represents accumulating stuff or greed. But then you have the eastern dragon that's more of a water spirit or an air spirit. It's more of a good luck dragon, I kind of like both spectrums of the dragon. And I like that it's just pure imagination, something that people are still fascinated by. With the popularity of *Game of Thrones* and stuff. Dragons are back!

B: I think you're right. So getting back to the *Boy's Club* characters, so after #4 which was 2010-- so how long did you do the magazine strips for?

MF: For at least a year or two, just on and off.

B: And then you had about 5 or 6 years before you did the Free Comic Book day strip?

MF: Yeah, yeah

B: How did it feel to draw those characters again?

MF: Well, (laughs) yeah Fantagraphics just asked me to do a one-off strip for that free comic book day book and I thought it would be a good opportunity to just show Pepe at a funeral just cause it was-- I don't know, I was frustrated at the time with it. It was really just art therapy for me to put that out there. Yeah I don't know, and then I brought him back in the *Pepe Now* zine.

B: Yeah when was the *Pepe Now* zine drawn?

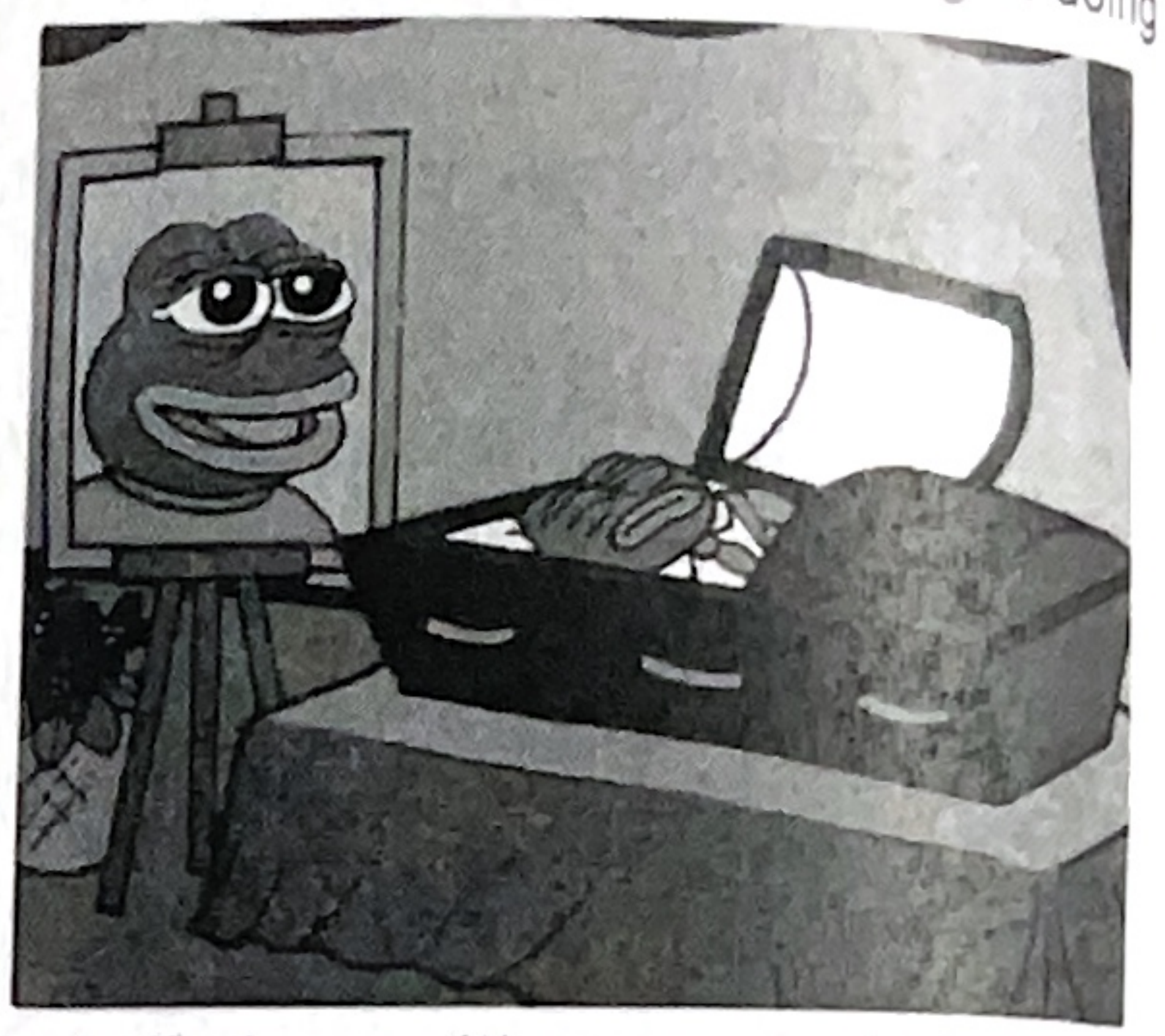
MF: Half of it was drawn in between moving out of San Francisco. We put all of our stuff in storage in San Francisco and bought a car and just drove across country and went and lived-- my mom has a little house on an island in Lake Erie in Northern Ohio.
It's an island called Kelley's Island and I just went up there-- I just had an idea to make a *Boy's Club* activity book. Then I never did anything with it. So half of *Pepe Now* is just from an old activity book that I made, and the other half is kind of surrealist Pepe drawings.

B: So when did the activity book ideas come about?

MF: I wanna say like 2012 maybe

B: Okay so shortly after issue #4, still when you're in the swing of doing *Boy's Club* stuff

MF: Yeah



B: I had thought you drew the book later, I wanted to ask what your inspiration was to make this book more interactive than the other ones.

MF: I just thought it'd be kind of funny to-- I'm not like a political person, or anything, I don't really dwell on that world. I thought it would be kind of funny to have all these madlibs, and mazes and stuff along with more esoteric Pepe. It was just a mix bag of *Boy's Club* activity book stuff. It was kinda perfectly weird I think to not really have to say anything (laughs).

B: One of the smaller zines you did, how did Deep Frito come to be?

MF: Oh wow. You really do know all the random zines and stuff.

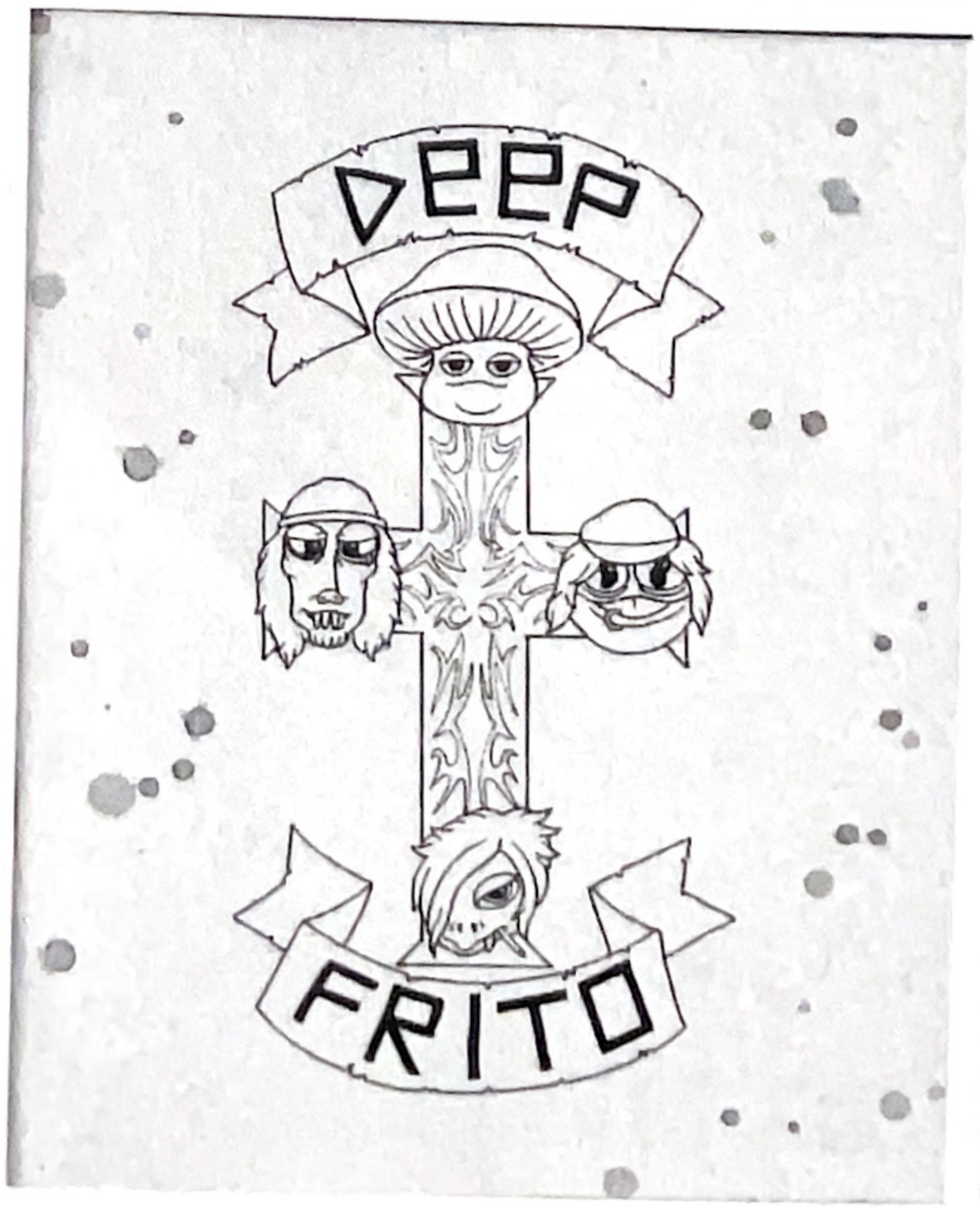
B: (laughs) Yeah, well I bought Deep Frito from your etsy years ago when it came out.

MF: Nice, yeah that was actually-- I was making a pilot for Adult Swim and so that was how I was trying to figure out the characters or something for this pilot. So yeah that zine was like the first kind idea I had for a long form pilot. So I actually made an 11 minute pilot for Adult Swim but they didn't end up picking it up. But it was with those characters from Deep Frito. They didn't end up using the name Deep Frito it was called Doble Fried.

B: Did you animate pilot?

MF: We worked with Titmouse, they ended up animating it. Did it through this group called PFFR, they do stuff for Adult Swim and they asked if I wanted to do a pilot so I just took a stab at it and PFFR taught me how to do screenwriting, I did all the storyboards for it and wrote the scripts, did all the character designs, stuff like that. But when it came to actually animating it there was a small team of animators that did all the animation for it. But I would draw out and set up certain scenes. It was more of a collaboration.

B: Do you have more ambition to do more animation or storyboarding stuff in the future?



MF: You know, I should but it's just a lot of work. You've got to be really devoted to it to get into it. And it's a different way of thinking than like, we were talking about the timing in comics. The guys that I was working with I really respect their work but they're very much like, very dense with their jokes. It's very much like a wall of intense jokes, which-- like they do a show called *Xavier: Renegade Angel*.

B: Oh yeah that show is good

MF: Yeah so it was the same dudes that did that were helping with with this pilot, actually the pacing of it is like very manic. So there's a lot crammed into the 11 minutes.

B: Xavier is another show that is kind of like another definitive piece of 'stoner humor', it took me a while before I 'got it'

MF: Yeah, it's intense. Those guys are very intense.

B: Do you think we'll ever see more *Boy's Club* comics? A 5th or something else?

MF: Maybe... I don't know. After all this Pepe stuff I'm just kind of burned out on it.

B: Yeah for sure. I thought one thing that was interesting in the *Pepe Now* was you do have some of the 'meme art'. Was there fan drawings that you liked?

MF: Yeah, I just kind of like, enjoying every once in a while somebody would email me something. There's just so much of it out there. It's just so bizarre it's taken on this weird life of it's own. Yeah early on, I really liked the Microsoft Paint quality of it, the more kind of janky, like some kid drawing weird Pepe. I don't know, I was into it for a while.

B: Yeah for sure. To an extent it's an interesting-- I mean there's got to be millions of drawings out there by now. Which is bizarre to think about.

MF: Yeah and even beyond that there's some pretty intense animations and gifs. All kinds of weird Pepe stuff out there. It's just all over the world kind of.

B: And all made-- or quite a bit of it made without capitalistic intention. Like someone would spend like 5 hours making an animation for no reason

MF: Yeah, it's kind of cool

B: So what projects are you working on right now?

MF: I'm just kind of working on my own drawing stuff now. I'm kind of like finally at a point now where I'm not super distracted by all this Pepe stuff. You know I just finished that lawsuit with Alex Jones or whatever, so that freed up my mental space to just do what I love to do, which is wake up and draw weird stuff and just watch butterflies go by and relax and hang out with my family.

B: Yeah that sounds way better than having to deal with any legal shit

MF: Yeah dude, it sucks (laughs)

B: (laughs) What's your brand of colored pencil?

MF: I just always used Prismacolor. Just the waxy Prismacolors, you know I've just been using those since I was a kid. I don't know, I'm of the mind-- some people are like, life is short you should do all kinds of different stuff in your life. I'm like, life's short, I'm just going to see how many colored pencil drawings I can do. I'm just like hyper focused on one thing.

B: (laughs) Is that how you approach projects?

MF: Yeah I don't know, for me there's like a power in limitation of it. You know, sometimes if you have this limited, like I'm just going to make a drawing as cool as I can make it, and limit yourself, I'm just using markers and colored pencils and occasional water colors stuff like that. It's just fun to limit myself and within that limitation you've got all the colors, you've got everything you need, just got to figure it out. And there's this kinda like "home-baked" quality of colored colored pencils I've always really loved. That's what I love about children's books, it just looks less polished, you can't get as intensely detailed as an oil painting, there's something grainy or child like when using colored pencils.

B: I also think there's something too the child's mindset of having that tool accessible. Like you grow up seeing a lot of art you can't even imagine how to create that. But when you see a colored pencil drawings, you think, I guess I just need to practice a ton.

MF: (laughs) yeah

B: That's about all the questions I had, is there anything else you wanted to mention?

MF: No, I mean I guess, I don't know to just get a little philosophical on you there's a quote I read the other day that's like, 'How you spend your days is how spend your life'. A lot of people trip about the past or the future and everything that's going on but if you have a little bit of focus and some intention and you don't-- there's so many distractions nowadays. I'm kind of captivated by my phone, and captivated by instagram and stuff like that. I feel like I'm my worst enemy when it comes to being a productive person who's trying to live a fulfilled life. There's just so many distractions out there. If you can just-- for me, I just have like my little space to hang out and draw work a little bit everyday.

B: Is that something that gives you anxiety? How much time you spend on the internet, or how much work your getting done? Do you consider yourself a workaholic?

MF: No, I'm like the opposite. I consider myself-- I'm trying to get back into my ambitious days. I think the older I get the less ambitious I get. I would rather just go for a bike ride or something. I think weed has something to do with it. If I'm in some kind of hamster wheel of thinking and I can't get out of thinking about certain stuff, it's nice to be able to smoke a little bit of weed and have a coffee and draw some weird stuff. That does it for me.

B: I didn't bring up your relationship with weed, but it's something that's obviously reflected in the Boy's Club comics. When was the first time you smoked weed?

MF: Yeah I think I was in high school. I remember the first time was just freaking amazing. I just unlocked parts of my brain that I didn't even know existed and like really for the first time since I was a kid kind of tapped into something that was really wonderful and fun and hilarious. I was sharing it with my friends at the time who were all trying it for the first time and I just remember, we played this game called The Wind. Where we would just smoke some weed and then just all pretend there's a wind pushing on us and we would all inevitably fall backwards and just crack up laughing. We were in some kid's basement and we would go on adventures, like open this door and it was pitch black and go through his basement and do dumb stuff like that. It was just so much fun and everything was hilarious. Food tasted so good, we would just make bagel bites or something and it'd be like the best tasting thing in the world. Or you crack open a mountain dew or something and it was the most intense thing you've ever tasted in your life, you just can't fucking believe it. Weeds funny like that, especially when your younger like a teenager. Like everythings: whoaaaa! Then of course there's some paranoia wrapped into it too because it's illegal and your parents don't want you to do it. It's something you're getting away with too, it's like a new rascally mischievous world you can get into. There's a little bit of paranoia but mostly it's just fun and goofy.

B: I guess even as you get older it seems like you're really interested into tapping into this childlike innocence, like a time when a bagel bite could taste so good, or a mountain dew could be so amazing. Or laughing on the floor is the best part of your day.

MF: Yeah, yeah I think youth in America is kind of like that. It's like when you're a teenager you're in this in-between world where you don't have to be....you have ambitions to do something, but you're in this moment in your life where you're really just hanging out with your friends and goofing off and having fun. It's the best thing you can do. As you get older, friend groups break apart and you kind of drift away from people but it's nice to at least try to stay in touch with people and have a few laughs.

B: Was that something that was frustrating? You feel like you were getting older and still in touch with this part that other people were losing touch with?

MF: I don't know, yeah it's just-- it goes both ways. You could try and stay in that world too long and you don't end up doing anything.

B: Yeah true

MF: (laughs) I don't know, life, the ship just keeps moving forward. You can't go back, you just got to keep on going and try not to freaking kill yourself or feel weird or anything, just keep going.

B: Oh last thing I wanted to ask, do you read any comics right now?

MF: There's this publisher I think out of France called Mania Press. I don't know how I found it, I think I saw it on instagram or something. But they're publishing more like art books, but they came out with a couple of them. It's not really comics, one of them was called Invader done by this guy Motohiro Hayakawa, a Japanese artist. He does these really cool immersive battle scenes. His stuff is basically like I used to draw when I was a real little kid. Where it was crazy creatures battling one another. He's just got a whole book of that. Just like weird people with like slimey snake bodies and crab claw hands with guns shooting he-man guys. Weird chicks and monsters, it's almost like a bunch of toys battling one another. It's pretty sweet. They put out another book, something about hot dogs. It was this woman who did all these kind of weird hot dog ladies. They're all kind of portraits and sexual and weird. Her name's Aleksandra Waliszewska.

B: Thanks so much for talking with me man

MF: Yeah it was good talking, thanks for letting me talk your ear off about all this stuff.